

Billboard

MAY
14
2005

FOR MORE THAN 110 YEARS



**CONCORD:
SMALL COMPANY
WITH BIG VISION**
LIFE AFTER 'GENIUS' >P.28

**CLEAR CHANNEL
ENTERTAINMENT
GOES SOLO**

WHAT THE SPINOFF
MEANS TO RADIO >P.8
...AND TO TOURING >P.21

**LOST SONGS:
WHO GETS
ROYALTIES ON
ORPHAN WORKS?**

INDUSTRY GROUPS SEEK ANSWERS >P.26

SYSTEM OF A DOWN

**FOR HARD
ROCKERS,
TWO ALBUMS
ARE BETTER
THAN ONE >P.24**



US \$6.99, CAN \$8.99, UK £5.50, EUROPE €6.95, JAPAN ¥2,500

www.billboard.com • www.billboard.biz



SOUNDS LIKE A WINNING COMBINATION*

*Congratulations Rob on the No.1 debut

of your new album *Something To Be*. We had a feeling
it'd be big - that's why we've been with you from the start:

- * **Gung Ho** - 50 spins a week of "Lonely No More" for two weeks straight
- * **Hear Music First** - Exclusive streaming of the entire album a full week before its release
- * **Concert for Save The Music** - Four unforgettable performances
- * **Live@vh1.com** - Intimate acoustic performance on air and online
- * **Top 20 Countdown** - Co-host appearance on VH1's weekly video countdown show

And this is just the beginning.



ROBTHOMASMUSIC.COM

Sounds like

VH1*COM



Not

ON THE CHARTS

ALBUMS

WEEK	ARTIST / TITLE	PEAK
THE BILLBOARD 200	BRUCE SPRINGSTEEN / <i>STREET LEVEL</i>	58
TOP BLUEGRASS	ALISON KRASNIK & UNION STATION / <i>UNDER A NEW PALE MOON</i>	50
TOP CLASSICAL	YO-YO MA THE SAN JOAQUIN ENSEMBLE / <i>SAN JOAQUIN QUARTET: BEYOND THE MOUNTAIN</i>	63
TOP CLASSICAL Crossover	ELIOT / <i>ELIOT</i>	63
TOP COUNTRY	JO DEE MESSENA / <i>2000 MILES AWAY</i>	58
TOP ELECTRONIC	NEW ORGANS / <i>WATERSHED THE STREET CALL</i>	61
TOP INTERNET	BRUCE SPRINGSTEEN / <i>STREET LEVEL</i>	64
TOP JAZZ	MICHAEL BUREL / <i>THE</i>	63
TOP CONTEMPORARY JAZZ	KENNY G / <i>IF I STAY, THE LAST TO ALBUM</i>	63
TOP LATIN	DANNY YANKEE / <i>MARCO</i>	60
TOP HEATSEKERS	HEATSEKERS / <i>THE HEATSEKERS IN BLACK AND WHITE</i>	65
TOP POP CATALOG	KEITH URBAN / <i>KEITH URBAN</i>	65
TOP R&B HIP-HOP	ROBBY VALENTINO / <i>GETTING INTO THE GROOVE (PRODUCED BY ROBBY VALENTINO)</i>	55
TOP REGGAE	LUNATYTES & BABY NAVAS / <i>NAVAS ALBUM 2</i>	55
TOP SOUNDTRACKS	THREE & MARIA PRESENTS CHOICES & THE SETUP	64

SINGLES

WEEK	ARTIST / TITLE	PEAK
ADULT CONTEMPORARY	KELLY CLARKSON / <i>STRENGTH</i>	54
ADULT TOP 40	FOUR THIRDS / <i>LINE (I'M NOT)</i>	54
HOT COUNTRY	JO DEE MESSENA / <i>2000 MILES AWAY</i>	58
COUNTRY SINGLES SALES	ROBBY JENSEL / <i>IF I STAY, THE LAST TO ALBUM</i>	59
HOT DANCE CLUB PLAY	KARAOKE / <i>KARAOKE</i>	61
HOT DANCE AIRPLAY	KELLY CLARKSON / <i>DANCE (I'VE BEEN TOLD)</i>	61
HOT DIGITAL SONGS	EWEN STRAFAN / <i>WOLFGANG</i>	53
HOT 100	EWEN STRAFAN / <i>WOLFGANG</i>	52
HOT 100 AIRPLAY	CARLA FEATURING LUDACRIS / <i>AMERICAN IDOL FINALISTS SEASON 4</i>	53
HOT 100 SINGLES SALES	AMERICAN IDOL FINALISTS SEASON 4 / <i>AMERICAN IDOL</i>	53
HOT LATIN TRACKS	JAMIE / <i>LA CANGA REGGA</i>	60
MODERN ROCK	GREEN DAY / <i>GREEN DAY</i>	54
POP 100	EWEN STRAFAN / <i>WOLFGANG</i>	54
POP 100 AIRPLAY	KELLY CLARKSON / <i>STREET LEVEL</i>	53
HOT R&B HIP HOP	AMIRAE / <i>3-String</i>	56
HOT R&B HIP HOP AIRPLAY	ROBBY VALENTINO / <i>GETTING INTO THE GROOVE</i>	57
R&B HIP HOP SINGLES SALES	R. KELLY / <i>TO THE FUTURE TRAVELER IN THE CLOSET</i>	57
R&B ADULT	PAUTICA / <i>PAUTICA</i>	57
RHYTHMIC	THE SAME FEATURING DA GRANT / <i>DA GRANT</i>	57
HOT RINGTONES	ELIOT / <i>ELIOT</i>	57

VIDEOS

WEEK	ARTIST / TITLE	PEAK
TOP DVD SALES	MEET THE FOCKERS (WIDESCREEN)	65
TOP VHS SALES	MEET THE FOCKERS	65
VIDEO RENTALS	MEET THE FOCKERS	65
GAME RENTALS	PEZ MIDWINTER CLUB 3 BRIGHTON BOYS	65

THIS WEEK ON .biz

WEEK	ARTIST / TITLE	PEAK
TOP BLUES	S.E. ADAMS / <i>THE ADAMS COLLECTION</i>	41
TOP CHRISTIAN	VANGUARD ARTISTS / <i>WASH 41</i>	41
TOP DANCE SALES	MARSHIA GATEY / <i>THE MASH</i>	41
TOP GOSPEL	OPRING MCCLELLIN / <i>PEAKS, SPRING & SPRINGAL SONGS</i>	41
TOP INDEPENDENT	WINT CONFESSION / <i>WINT CONFESSION</i>	41
TOP NEW AGE	JAN BRICKMAN / <i>BRICKMAN</i>	41
TOP WORLD	CELTIC WOMAN / <i>CELTIC WOMAN</i>	41
TOP MUSIC VIDEO	AC/DC / <i>HARRY JENSEL</i>	41

CONTENTS



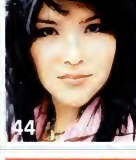
28



30



39



44

UPFRONT

- 7 News
- 12 Making The Brand
- 14 The Indies
- 15 Retail Track
- 16 Legal Matters
- 17 Digital Entertainment
- 18 Global
- 20 Touring
- 22 On The Road, Rowscore
- 23 Q&A

HIGHLIGHTS

26 ORPHAN SONGS compel the Copyright Office to search for a solution in obtaining the rights to copyrighted works that have untraceable owners.

28 CONCORD RECORDS started with a car salesman's dream and has grown into a savvy marketer with the world's largest independent jazz catalog.

30 BILLBOARD STARS profiles and pays tribute to New York's Mega 97.9 morning show host Luis Jimenez.

39 DAVE MATTHEWS BAND commands attention with its new RCA release "Stand Up."

44 JACI VELASQUEZ turns to England's Martin Terefe for new release "Beauty Has Grace."

MUSIC

- 40 The Beat
- 41 Global Pulse, Latin Notes
- 43 Nashville Scene
- Higher Ground
- 45 Jazz Notes, Words & Music, Rhythm & Blues
- 46 Reviews

DEPARTMENTS

- 4 Opinion
- 49 Over The Counter
- 49 Market Watch
- 69 Marketplace
- 70 Mileposts
- 72 BackBeat
- 74 Inside Track, Executive Turntable

For more in-depth business coverage check out www.billboard.biz.

THIS WEEK ON .biz

On Monday 5/9 log on to .biz to learn how a Jacobs Media study of rock listeners shows radio how to fend off new media.

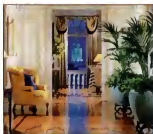
>> Comments about *Billboard's* new look? Send them to redesign@billboard.com.

ABOVE: Dierks Bentley makes the road his home. See page 42.

ON THE COVER: System of a Down will offer its political passions across two CDs this year. Photo by Ian Jennings



A hotel that puts the best of everything at your feet.
While you're still in your slippers.



Presenting five signature suites with Four Seasons signature service. Perhaps the only thing more alluring than the designer boutiques and renowned restaurants that line this area of Beverly Hills, is the luxury that stands above it. From the private staircase and intimate rooftop terrace of the Veranda Suite, to the breathtaking views of Beverly Hills from the Governor Suite, The Regent Beverly Wilshire offers discerning guests an opportunity to float comfortably above the most famous intersection in the world. With our five signature suites

and the legendary service philosophy of Four Seasons, this landmark hotel takes pampering to a level previously unseen. For reservations, please call your travel consultant, or the Hotel directly at 800.421.4354 or 310.275.5200. Or visit www.fourseasons.com/beverlywilshire.

the
Regent
BEVERLY WILSHIRE
A FOUR SEASONS HOTEL





SOUNDS
LIKE
YOU
OUGHTA
KNOW*

*Cause we did.

Congratulations to Anna Nalick on her successful Top 20 album debut - over 37,000 units of *Wreck Of The Day* scanned in the first week. We know a good thing when we see it. And we see a breakout.

» VH1 you oughta know
ARTISTS ON THE RISE

Sounds like



ANNANALICK.COM

VH1.COM





Anti-IPO
Linkin Park slays WMG
on eve of stock offer



Shirt Deals
BandMerch takes
concessions online



Re-mouse Control
New Logitech device
controls cursor, media



Chatter Chatter
Canadians debate who
becomes CIRPA head



Here Comes Your Band
Pixies reunion tour
still going strong

10

14

17

18

20

**>>> NIELSEN,
BIGCHAMPAGNE
TEAM UP**
Billboard sister
company Nielsen
Entertainment and
BigChampagne
Online Media
Measurement have
entered a strategic
relationship to link
airplay monitoring
and peer-to-peer
download data. The
relationship will link
Nielsen
Entertainment's
bdsradio.com to
BigChampagne's P2P
charts, combining
radio airplay "spin"
data with "top
swaps." The
combined analysis
aims to provide the
radio and record
industries with a
unique matrix of
music consumption
measurement.

**>>> EMI JOINS
SNOCAP**
EMI has become the
third major label to
strike a deal with
Snocap, the
new copyright
management and
peer-to-peer filtering
service from
Napster founder
Shawn Fanning.
EMI's deal allows
Snocap to fingerprint
its catalog and
ensure that its
copyrights aren't
illegally swapped on
P2P networks that
employ the
technology.
To date, only P2P
service Mashboxx has
publicly announced
its intention to use
Snocap, but the
company says it is
pursuing all other
online services.
—Brian Garrity

**>>> LINEUP SET
FOR ACM
ANNIVERSARY**
The Academy of
Country Music has
announced the lineup
for its 40th
Celebration, set to
take May 19 at the
Mandalay Bay Events
Center in Las Vegas
and air on CBS in
December. The two-
hour special will
feature appearances
from Alabama,
continued on >>p8

UpFront

MAY 14, 2005

RADIO BY BRIAN GARRITY AND BRAM TEITELMAN

Changing Stations

Modern Rock Acts Promote Music Outside Radio

Modern-rock promotion finds itself at a crossroads as a growing number of terrestrial radio stations tune out the ratings-challenged format (*Billboard*, May 7).

Record companies are attempting to adapt to modern rock's recent marginalization on the airwaves in major markets like Philadelphia, Miami, New York and Washington, D.C. by emphasizing other platforms for building buzz.

In lieu of airplay, touring, blogs, ringtones, downloads, Internet and satellite radio, videogame tie-ins, alliances with brand marketers, film and TV exposure, sponsorships and placements in commercials all are growing in value.

The marketing strategies for a number of big-name rock artists with current or upcoming releases show that labels are reaching out to consumers through a variety of new channels:

- In a nod to the growing importance of Web communities, Geffen Records' Weezer has become the latest rock act to debut a new album on social networking site myspace.com. The band's "Make Believe," due May 10, is available on the site as a free on-demand stream through release date. Since launching in 2003, myspace.com has gained more than 14 million users, and in February it was the No. 7 Internet site in page views, according to Media Metrix. More than 200,000 bands have their own pages on the site, including major-label acts like Queens of the Stone Age and Oasis.

- Capitol Records debuted the Coldplay single "Speed of Sound" as a ringtone through Cingular Wireless.

- V2 Records rushed "Blue Orchid," the first single from the White Stripes' "Get Behind Me Satan," to iTunes April 15—just two weeks after the duo completed the album.

"It's not too different from what already constitutes successful setup," says Larry Messel, COO/CM of Virgin Records, which is setting up a release from priority act Gorillaz. "But now it's really important to

continued on >>p8

GLOBAL BY EMMANUEL LEGRAND AND LARS BRANDLE

EMI U.K. Bows Pop/Standards Unit

LONDON—While many record companies are consolidating or eliminating labels, EMI Music U.K. is doing the opposite.

The British company—one of the main suppliers of talent for EMI's global network of operations—is adding another source of repertoire alongside the Capitol and Virgin label groups.

The mandate of the still-unnamed label group is to develop pop, mainstream, adult standard and crossover classical acts.

Mark Collen heads the unit in the newly created position of senior VP of EMI Music U.K. Collen reports to EMI Music U.K. chairman/CEO Tony Wadsworth. The appointment became effective May 1.

"The idea is to add different areas in music that do not usually get as much focus as rock, for example," Wadsworth says. "We want to make sure we are the best in all areas."

continued on >>p8



Rivers Cuomo of Weezer. The band's new album, "Make Believe," was made available on myspace.com. Photo: Barry Brecheisen/WireImage.com

Brooks & Dunn, Kenny Chesney, Merle Haggard, Alan Jackson, Barbara Mandrell, Reba McEntire, Montgomery Gentry, Rascal Flatts and George Strait and Trisha Yearwood. More artists will be announced later.

—Phyllis Stark

>>> DAVE MATTHEWS BAND SETTLES SUIT

An enforcement was reached between the Illinois attorney general and the Dave Matthews Band over an August 2004 lawsuit. The lawsuit claimed the band's tour bus operator dumped its septic tank from a bridge into the Chicago River and onto tour boat passengers. As part of the settlement, announced April 29, the band will pay \$200,000 and keep a log for the next five years of each place, date and time its tour buses dispose of human waste.

—Susan Butler

>>> AOL GRABS CHEVY SPONSORSHIP

America Online has signed Chevrolet as the exclusive sponsor of its In-studio performance program, AOL Music Sessions, through 2005. Financial details were not disclosed with the May 2 announcement, but the pact is reportedly worth \$5 million. AOL and Chevy also will introduce a co-branded feature called "Chevy Backstage Pass" that contains photos, interviews and performance clips from AOL's entertainment properties. Chevy will run a series of contests from May until December offering the chance to attend a taping of AOL Music Sessions. The deal is part of a strategic shift by AOL to move its original music content onto the Web as it evolves from a subscriber-driven Internet service provider to a sponsorship-driven portal.

—Brian Garrity

>>> SONY BMG FORMS SINGLE CLASSICAL UNIT

Sony BMG Music Entertainment has created a new classical music division. Sony BMG Masterworks, the new division will continue on p10

UpFront

CHANGING (cont.)

from >>>7

build up as much around the band as possible—both in imaging and from a fan perspective."

At stake for labels is a three-year uprising in modern rock sales. Despite the genre's radio woe, Nielsen SoundScan reports that modern rock album sales totaled 13.1 million units last year—a 3% boost from 2003. That volume represents 19.9% of U.S. album sales, the genre's largest market share in six years.

But with modern outlets WFLY (1100) Philadelphia and WHFS (103.7) D.C., and active rock WZTA (Zeta) Miami dropping the rock format and WXXX (K-Rock) New York radically reducing the number of current titles it spins, many in the industry are wondering if modern rock sales can sustain that momentum.

"It's changing the artist-development process in a big way," says Marc Geiger, a head of contemporary music at the William Morris Agency and co-founder of the Lollapalooza tour. The audience for No. 1 modern rock songs, as tracked by Nielsen Broadcast Data Systems,

is already shrinking. April 22 marked a new low for the format, as Audioslave's "Be Yourself" led the pack with just 11.8 million weekly impressions. Compare that with the format's high of 23.5 million impressions for the Red Hot Chili Peppers' "By the Way" in the week of July 19, 2002.

"Good records will find their audience and find their ways to be exposed, but the dynamic of [how much] records are going to sell is going to change a lot," Cornerstone Promotion CEO Jon Cohen predicts. "It's going to be harder to sell main numbers."

A director of marketing Dan Cohen (no relation) says shifts in consumer taste complicate the situation. "Everything's in flux because the lines have been blurred between active rock and alternative rock."

Still, labels are not giving up on radio play for modern acts, even if they are finding their best to get by without it.

Virgin executive VP of promotion Hilary Shevch says labels just need to be more patient.

"Radio can't be the starting gun," she says. "It has to be timed

along with other things or after other things."

To that end, the industry is trying to use alternative exposure to build a "story" that it can ultimately use to win over radio. Such efforts are upping the value of support from digital programmes like Yahoo!, MSN, Music Choice, Fuse, XM, Sirius and AOL.

"We have a much deeper playlist," AOL senior VP of programming Bill Wilson says. As stations out the modern rock format, "It's a huge opportunity that we are taking advantage of."

Acts like Interscope's Audioslave are using the Web to demonstrate demand to radio. The band teamed with radio station Web sites on a download giveaway of second single "Your Time Has Come." Fans could not receive the track until 1 million consumers requested it.

Steve Berman, head of sales and marketing for Interscope Geffen A&M, says: "When you talk at the amount of music that's moving around the Internet, you know that people are out there."

RADIO BY BRIAN GARRITY

Analysts Rate Clear Channel

In jettisoning its struggling concert business via spinoff and floating a 10% stake in its outdoor advertising operations in an initial public offering, Clear Channel Communications is looking for a valuation from Wall Street that reflects its strength in its core broad-

casting business.

Analysts say conversion of its advertising inventory to reflect a predominance of shorter spots is taking longer than originally anticipated.

A look at the first quarter shows that 60% of the commercials airing on CC's stations are still 60-second spots. Only 30% of ads sold are for 30-second spots.

That is essentially flat compared with the company's advertising mix in fourth-quarter 2003.

The good news for the company is that ad buys of 30-second spots have more than doubled from a year ago, and CC—under the direction of president/CEO John Hogan—is gaining traction with leading advertisers like Verizon, McDonald's, Budweiser, Heinen and Home Depot.

Analysts say that the placement of greater premiums on shorter spots is central to CC's response to new technology-enabled competitors that are picking up listeners on the promise of deeper programming and fewer, or in some cases, no ads.

With radio and outdoor the only two mass-market media for reaching consumers outside the home, McKenzie says CC's proposition to advertisers figures to be enhanced long term in an increasingly technology-fractured marketplace.

That's where the restructuring comes in. The aim is to provide better insight into the fundamentals and performance of both businesses.

Breaking up unwieldy media conglomerates in the name of value has emerged as a popular option for companies with spurring stock prices.

Analysts are giving high marks to CC for spinning out the concert business, which has been widely viewed as a drag on the company's valuation. Frederick Moran, managing director of Stanford Group, says, "Getting rid of the entertainment group is a no-brainer. That can only help."

CC did not return calls for comment.

Additional reporting by Paul Heine New York.



HOGAN

EMI (cont.)

from >>>7

"I'm not building a whole new entity, in terms of a brand," Cohen says. "We've already got very strong existing brands, which I'm hoping to strengthen and add to, and use the skills within those to cross-pollinate projects." My focus at the moment is to really build on those existing brands."

Cohen had been New York-based senior VP of global marketing at Capitol for the past three years. Now based in London, he has returned to a division where he worked for 12 years, most recently as managing director of EMI-Chrysalis, now known as EMI Records.

"It's good to have Mark back," Wadsworth says. He's going to bring a wealth of experience to the company and make an impact not only in the UK, but also outside with his artists."

Cohen's new group will integrate two EMI UK sub-labels: Innocent, which was attached to Virgin and developed such acts as boy band Blue and female pop group

Atomic Kitten, and EMI Liberty, home to EMI's adult standards projects. Current Innocent projects include former Spice Girls Geri Halliwell and solo efforts from members of Blue. Part of Cohen's mission is to take acts with mainstream appeal—like Australian-born country artist Keith Urban, who signed to Capitol Nashville—to wider audiences. Urban will be released in the United Kingdom through Capitol, but in innocent excess will handle his marketing. Strategic assistance will come from Liberty.

Wadsworth says there is a logic to combining efforts for projects targeting teens and adults. "In terms of marketing, these are quite similar targets," he says. "Radio is less important, whereas TV is more crucial. And there's a crossover demographic for some of these projects. For example, Blue can appeal to young teenagers as well as to older female consumers."

In addition, Cohen will assume responsibility for EMI

Classics U.K. following managing director Barry McCann's retirement in July after 30 years with the company. McCann plans to become an



COLLEN

A&R consultant.

Meanwhile, Matthew Lauroi-Prevost was promoted to senior VP of global marketing, with responsibility for EMI Music repertoire. He was senior VP of global marketing for Virgin Music. He adds to his responsibilities Capitol Music's repertoire stream, which Cohen previously handled. Lauroi-Prevost continues to report to EMI Music vice chairman David Munis.

WE'RE SO EXCITED ABOUT THE DAVE MATTHEWS BAND SHOW, WE INVITED A FEW FRIENDS.

(23 MILLION TO BE EXACT.)*



Tune in to AOL Music LIVE! May 9th @ 9PM (EST)
to see Dave Matthews Band live at the Roseland Ballroom in NYC.

ALBUM
IN STORES
MAY 10th



AOL music.com

*Zionscore Media Matrix, Digital Calculator Report, March 2005.
AOL is a registered trademark of America Online, Inc.

combine the assets of the former BMG Classics and Sony Classical, including imprints RCA, Red Seal, Sony Classical, Deutsche Harmonia Mundi and Arto Nova. The focus will be on classical music in the traditional sense, with efforts concentrated on new projects by major and developing artists, as well as the restoration of the company's catalog.

—Chris M. Walsh

>>> SUMMER AT NAPPY CAMP
Nappy Roots are busy completing an album for release in late August on their own label, Nappy Roots Music. Formerly with Atlantic, the rap sextet is best-known for the 2002 top 20 R&B hits "Amen" and "Po' Folks" (featuring Anthony Hamilton). As part of their diversification, they also operate the aptly named winery Nappy Valley.

—Gail Mitchell

>>> HMV UPBEAT ON RESULTS
British retail chain HMV Group said May 4 that it expects to report full-year earnings in line with market expectations, despite suffering from a difficult trading climate in its home territory. For the year to April 23, total sales are expected to rise by 4.7% at constant exchange rates, compared with the corresponding period last year. Same-store sales growth for the 52-week period is expected at 11%. HMV will announce preliminary full-year results first.

—Lars Brandle

>>> MARTINEZ WINS 'FAMA'
Music reality show "Objetivo Fama" ended May 1 in Puerto Rico with approximately 1 million votes, voting Dominican-born, New York-based Anais Martinez the winner. The finale of "Objetivo Fama" was broadcast live from Puerto Rico, giving network Telefeuturs its highest ratings since the weekly show began airing in January. Martinez's prize includes a recording contract with Univision Music Group. Last season's winner, Janina, released her debut album with Univision in March.

—Lila Cobo

DIGITAL MUSIC BY ANTONY BRUNO

Viralg Touts P2P Solution

Hoping to capitalize on the music industry's battle against online piracy, software developers have offered a number of technologies touted as capable of quelling unauthorized file trading.

Attracting the most attention of late is Finnish firm Viralg, which has boldly claimed that its technology spells the end of peer-to-peer file sharing. The company's software is designed to take advantage of the file identification system used by such PaP services as Kazaa and eDonkey to flood the networks with bogus music files so that users unwittingly download garbled tracks.

PaP services give each file distributed in their systems a

unique identifier, known as a "hash," which the service provider randomly generates and automatically assigns. This identifier is used to group similar files into bundles so users can download different parts of the same file from several users simultaneously, thereby saving time and bandwidth.

Viralg claims it can fool PaP systems by mimicking the hash characteristics of "good" files, thereby polluting the entire pool. This is similar to the "spoofing" technique used by companies such as OverPeer—which Loudeye recently acquired—that claims to spoof up to 200 million files per month.

Viralg boasts that its tech-

nology is 99% effective but does little to back this claim, making only vague reference to a "virtual algorithm" it developed in its product specification. Some even believe the whole concept may be a scam, preying on content providers' paranoia over piracy. However, the company claims BMG Finland as a customer and recently won an award for business plan of the year in Finland's Venture Cup competition.

Regardless, a group of Finnish musicians has requested an investigation into the company, saying its technology essentially is a virus and thus violates a Finnish law prohibiting telecom interference.

This is not the first time the legality of spoofing has been questioned. In September, Alt-nest sued the Recording Industry Assn. of America, OverPeer, Loudeye, Media Sentry and others, claiming their spoofing services violate its "TrueNames" file identification patent. The case is pending.

Spoofing is just one way to make the PaP experience more difficult than legal alternatives. Other software has been developed to target file shares directly. OnSystems' MediaDefender, for example, launched what amounts to a denial-of-service attack on those uploading music to PaP networks.

The Media Defender soft-

ware—which is no longer available—would scan PaP networks for copyrighted material and then overwhelm the providers with requests for their files, thus clogging the system and blocking "real" users.

More recently, several anti-piracy "vigilantes" have developed viruses that attack music stored on users' PCs. The newest example is the Nopit-B worm, which originated in France. The worm is distributed exclusively on PaP networks, posing as a DVD copying program that instead deletes all MP3 music files on the infected PC, regardless of whether they were legally obtained.

LEGAL BY BRIAN GARRITY

Linkin Park's IPO Woes

Linkin Park's demand to be released from its Warner Music Group contract on the eve of the major label's planned \$750 million initial public offering is drawing mixed responses from the artist management community.

The band, which is managed by Rob McDermott of the Firm, cites a crisis of confidence over WMG's use of IPO proceeds as its ability to compete on the global stage in the wake of the deal as the reasons it wants out.

However, Linkin Park's decision to take its case public also comes as it has hit an impasse in contract renegotiations with its label, Warner Bros. Records.

Artist managers interviewed by *Billboard* say that while the band's stated concerns may have merit, the move is as much a contract bargaining chip as anything.

Linkin Park is said to be seeking a new contract with an advance of \$60 million; Warner Bros. is offering \$15 million in advance for a five-album deal, sources say. Linkin Park previously renegotiated its deal with Warner in 2000.

"It's 'Show me the money,'" one manager speaking on condition of anonymity says of the band's position. "There could be validity to Linkin Park's claims," the manager adds, "but none of us really know. Have all labels gone from trimming fat to trimming muscle? Yes. Have they all cut so deeply that they can't do the job anymore? Probably yes."

Entertainment attorney Gary Stillman, who represents Warner acts like the Doors, Fleetwood Mac, John Fogerty and Stevie Nicks, says a significant pool of shares should be set aside for the artists as a reward, just as any key executive typically is rewarded in similar circumstances.

"A significant component of the purchase price often reflects the anticipated value of the product these artists remain committed to deliver," he says.

A public contract feud with one of its biggest acts just days ahead of an IPO is the last thing WMG wants. The deal is tentatively expected to proceed May 10 with an estimated price of \$22-\$24, sources say.

The company finished third among the major labels in total and current market share last year with 14.7% and 13%, respectively. It saw its U.S. market share slip to 14.9% in the first quarter, compared with 15.4% in first-quarter 2004, according to Nielsen SoundScan.

Meanwhile, Linkin Park has sold more than 35 million

records worldwide in five years. It owes four albums on its existing contract.

Whether the spat affects the WMG IPO or its pricing remains to be seen. Sources familiar with the situation point out that the announcement hit just before a key WMG roadshow meeting with investors in New York.

Further complicating the situation is the Firm's connection to WMG's lead investors, Thomas H. Lee and Bain Capital. Firm founder Jeff Kowitznet was an adviser to Thomas H. Lee's Scott Springing ahead of the WMG purchase, and last year the two private-equity powers acquired a minority stake in the Firm.

Those same investors were identified in Linkin Park's May 2 press release requesting its release from WMG.

"The new owners of the Warner Music Group will be reaping a windfall of \$1.4 billion from the \$2.6 billion purchase a mere 18 months ago if their planned IPO moves forward. Linkin Park, their biggest act, will get nothing," the press release stated. "Of the planned \$750 million raised by an IPO, only about \$7 million will be put toward the company's own operations, with no money going to WMG artists."

Warner Bros. said in a statement: "While Linkin Park's talent is without question, the band's management is using fictitious numbers and making baseless charges and inflammatory threats in what is clearly a negotiating tactic."

The Firm maintains that its relationship with Thomas H. Lee and Bain Capital has nothing to do with Linkin Park's issue with WMG.



Chester Bennington of Linkin Park

GLOBAL BY EMMANUEL LEGRAND

Universal Leads Euro Chart Share

UMI's Slice Of The Pie Increases Dramatically Over First-Quarter 2004

LONDON—Universal Music International's traditional dominance of the European charts remains unchallenged despite the Sony-BMG merger.

The French-owned company scored record chart shares during the January-March 2004 period in singles and albums, according to statistics compiled by *Billboard*.

UMI's European chart share in albums reached 35.1% during the first quarter, a dramatic improvement over the same period of 2003, when it scored a 16.9% share. In singles, UMI posted a 39.2% share (34.3% in 2003).

Universal owes its performance to strong showings from albums released in 2004 including "The 11th Hour" (Island) and Eminem's "Encore" (Interscope). Other acts contributing to Universal's fortune are Keane, Scissor Sisters, Gwen Stefani, Norah Jones, the Game and Sonny Dogg.

UMI's domestic repertoire also fared well, especially in Germany (Juli, Ramstein), Soline Mannheimers and France (Calogero, Chimène Badi, Florent Pagny, Michel Sardou).

UMI executive VP of marketing and A&R Max Hole says this quarter reflects the company's strong flow of releases at the end of 2004.

"Last year, we had virtually no new releases during the first half of the year," Hole says, "and it was very difficult. This year, we benefit from albums released in 2004 and new releases too."

Hole says he expects UMI to continue to perform similarly during the rest of the year thanks to a continuous flow of new releases. The second quarter already includes strong releases from 50 Cent, Queens of the Stone Age, Beck and Michael Carey, and new material from Audioslave, among others.

"The great thing is that we are also breaking new acts," Hole adds, naming Jack Johnson, Madeleine Peyroux, Patrizio Buanne, Akon, Kaiser

Chiefs, the Bravery and Lucie Silvas. "Our first half should be excellent," he forecasts.

Second in album chart share during the quarter is EMI with 24.5%, up from last year's 18.4%. The British company benefited from the strong continental and U.K. sales of great

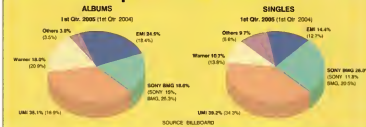
Virgin, respectively. "Along with significant development stories with KT Tunstall, Willie Mason and LCD Soundsystem, this bodes well for a strong year in new music for EMI," he says.

Sony BMG came in third in album chart share with 8.6%.

chart share, followed by Sony BMG at 16.6%, EMI at 14.4% and Warner at 10.7%.

Overall, UMI's Hole has also noticed that market conditions seem to have improved in some territories. "In Germany we now have the feeling that things are improving, es-

European Chart Shares



Top 10 European Albums In Q1 2005

Rank	Artist	Title	Label
1	U2	How To Dismantle An Atomic Bomb	Island
2	Robbie Williams	Greatest Hits	Chrysalis
3	Green Day	American Idiot	Reprise
4	Eminem	Encore	Interscope
5	Maroon5	Songs About Jane	J
6	Jay-Z/Linkin Park	Collision Course	Warner Bros.
7	Keane	Hopes And Fears	Island
8	Sonne Mannhems	Noiz	Sohne Mannhems/Universal
9	Scissor Sisters	Scissor Sisters	Polydor
10	Blue	Best Of Blue	Innocent/Virgin

est-hits packages from Robbie Williams, Blur, Kylie Minogue and Tina Turner, as well as new albums from the Chemical Brothers, Joss Stone, Ray Charles and Norah Jones.

"We had a good quarter in terms of chart share," EMI Music Continental Europe chairman/CEO Jean-François Ceillon says, "with some countries like Italy, Holland, Sweden, Norway and Finland doing very well. Our company in Spain is making progress, and so is France." Ceillon cites the greatest-hits albums as strong in France, as well as titles from French acts Bienne Dabo, Renaud and Aveline Red.

EMI's U.K. company also had a good chart run during the first quarter with an increasing chart share in albums compared with a year ago (15.7% up from 13.3%).

EMI Music U.K. chairman/CEO Tony Wadsworth says, "It was a chart share increase on the same quarter last year, but more importantly it was achieved through consistently strong performance across both new release and compilations."

Wadsworth adds that he was particularly proud of achieving No. 1 debuts on the U.K. charts during the first quarter from British acts Athlete, Doves and the Chemical Brothers, each of whom represent his company's three frontline labels—Parlophone, EMI and

For first-quarter 2004, a combined Sony BMG would have reached a much higher 4.6% share. Sources at Sony BMG say that the release schedule of the newly merged company was more geared toward the second quarter, with releases from Natalie Imbruglia, Bruce Springsteen, System of a Down, Oasis, Shakira, Backstreet Boys, Foo Fighters, Santana, Jamiroquai and the Offspring coming in May and June.

Warner album chart share remains steady at 18%, thanks mostly to Green Day's "American Idiot" and the Jay-Z/Linkin Park collaboration "Collision Course." Other strong Warner sellers during the quarter were the soundtrack to the French movie "Les Choristes," Seal's "Best Of 1991-2004," the soundtrack to "Ray" and Michael Bublé's "It's Time." Universal dominated the singles listing, with a 39.2%

pecially for domestic repertoire, and in France the decline is less marked," he says. "And the U.K. market is still resilient. There are still some worrying places such as Sweden or Spain. Europe is not yet out of the woods."

"As an industry, we have seen signs that the market is turning the corner," EMI's Ceillon adds. "Of course there's physical and online piracy, but we are adapting to new ways of consuming music, and implementing at a rapid pace new business models taking into account what consumers want."

He believes CD sales will continue to provide the bulk of the industry's revenue for the years to come, but "digital sales are now a reality and will certainly be a growth driver. We've certainly seen the impact of the arrival of iTunes in several European countries."



Washington Roundup

BILL HOLLAND bholland@billboard.com

Hill To Take Look At Licensing

Lawmakers will soon introduce a bill dealing with streamlined digital music licensing for subscription services. A House panel has nailed down June 23 and June 30 as dates for debate on the prospective legislation.

Talks on the Hill continue as the interested parties—music publishers, record labels and online music services—try to provide lawmakers with input on a fair marketplace apparatus to deal with music licensing for digital subscription services.

There are longstanding complaints from music users that the current compulsory mechanical license provision in the Copyright Act's Section 115 is antiquated.

Even the Copyright Office gives. Marybeth Peters, the Register of Copyrights, has told lawmakers her office supports an attempt to simplify the requirements for obtaining the compulsory license and create a seamless licensing regime.

Labels have complained that the creaky structure of the current law, requiring the licensing of one song at a time, one publisher at a time, is frustrating the introduction of new products.

Online music services want greater clarity regarding so-called "ephemeral" copies in streams—they oppose publishers' claims of a mechanical and performance right.

David Israelite, the newly appointed president/CEO of the National Music Publishers Assn., has said his group would consider a blanket license for subscription services. "We're willing to consider everything between the good-olds... anything between pure radio and pure file," he says.

Rap. Lamar Smith, R-Texas, chairman of the House Subcommittee on Courts, the Internet and Intellectual Property, has held

several oversight hearings on the issue.

Smith has also called a hearing for May 12 that is raising some eyebrows here—an oversight hearing to look at the business practices of the performance right organizations.

ASCAP and BMI operate under consent decrees and have nonexclusive rights. SESAC does not operate under a consent decree and has exclusive rights to their members' songs and catalogs. Sources say the subcommittee has received complaints about SESAC from broadcasters.

Congress has not put the PROs on the hot seat for nearly a decade. In the mid-'90s, Rep. F. James Sensenbrenner Jr. responded to complaints from bar owners and retailers about heavy-handed Copyright Royalty Collection, introduced his Fairness in Music Licensing Act.

That bill, now law, created a license fee exemption for such businesses. It has significantly cut into revenue from background music licenses. Its repercussions overseas also caused complaints from foreign PROs resulting in the United States being slapped with trade penalties.

Smith has also announced an oversight hearing on international trade and intellectual property for May 17, a patent reform bill hearing on May 24 and a review of the Supreme Court's Grokster decision in July before the summer recess.

On the Senate side, Sen. Orrin G. Hatch, R-Utah, chairs a reconstituted Intellectual Property Subcommittee within the Judiciary Committee. Insiders expect he and ranking member Sen. Patrick Leahy, D-Vt., to forge a bill dealing with performance "leash" powers once the Supreme Court hands down its decision on the liability of P2P services in the Grokster case.

Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

Jaguar Takes Tunes For A Drive

Ford Targets Potential Jag Buyers With Boxed-Set Giveaway

Automotive giant Ford is putting some teeth into promoting its upscale Jaguar brand through some strong musical relationships.

Ford is readying a four-CD boxed set titled "Jaguar 2005, Volume 2.3 and 2.4." The dance/electronic collection (with dollops of rock) is available as a giveaway to potential Jag buyers who sign up for a test drive at jaguar2005.com.

The boxed set—5,000 were produced—was given away at a couple of Jaguar/DKNY Jeans-sponsored events at Lago Sol in Rancho Mirage, Calif., coinciding with the just-completed Coachella music festival.

"We want to connect with a younger audience," says James Thomas, communications director of Jaguar Cars North America, which has used the music of Stig, Etta James and Moby in its TV ads.

Thomas says the plan is to reach the desired demographic "in a language they understand—where music and lifestyle meet."

General Motors and other automakers also are attempting to reposition their brands to attract a more youthful audience by incorporating cutting-edge music into their marketing.

To reach the coveted, taste-making and trend-setting youth market that has plenty of disposable income, GM's Pontiac division has partnered with under-the-radar acts Kasabian and Citizen Cope. Both have music featured in current TV spots for Pontiac's new G6 model (*Billboard*, April 10).

At Ford, the boxed set is part of Jaguar's 2005 lifestyle marketing program for all of its models; it follows in the footsteps of last year's campaign, which also featured a four-disc set. The campaign concentrated on Jaguar's premium X-Type sedan.

Unlike its predecessor, which spotlighted the turntable

skills of four DJs, the 2005 boxed set focuses on music-nu-pervisor/DJ Jason Bentley, who compiled and mixed the discs.

Bentley was hired for the job by Chris Stephenson, CEO of Antenna, a Los Angeles company specializing in brand strategy and music placement. Antenna counts Ford among its many high-profile clients.

Stephenson is a fan of Bentley's rhythmically savvy daily radio show "Metropolis" on noncommercial radio station KCRW Santa Monica, Calif./Los Angeles. In fact, many of the artists featured on "Jaguar 2005" are often heard on "Metropolis."

For the most part, Bentley says he had complete musical freedom, but Jaguar did have one stipulation: "They didn't want me to use music from major labels."

So, Bentley went with unsigned artists and those signed to independent labels. "I'm more than happy to book up these artists in this way," Bentley adds. "I'm helping to connect the dots between the artists and music fans."

"Jaguar 2005" includes tracks by Lemon Jelly ("Make Things Right"), Cat Coats ("Future"), Swayzak ("Another Way"), Mylo ("Emotion 98.6"),

Zoot Woman ("Grey Day") and Pie! ("Lay of the Land"). While music fees were not revealed, sources involved in similar projects say tracks go for \$300-\$1,500 for such uses.

"It's a one-time flat fee," Bentley notes, "and I do impress upon each artist that the association creates awareness of them with a distinctive and cool brand."

Stephenson adds, "It is also an emotional brand, with people connecting emotionally to it—just as they do with music."

In addition to the CD giveaway, jaguar2005.com features a streaming media player that is home to 70% of the music in the boxed set. An online campaign encourages people to visit the site.

Looking ahead, Thomas says Jaguar is changing as a brand. With a new ad agency in tow—Euro RSCG Fuel—Jaguar will be given a new creative look in the fall, setting up the debut of a new sports car that ships next year.

"It defines a new look for Jaguar—more masculine," Thomas adds. "It will be the future of the brand." And yes, he says, music will play a major role.



BRANDING BY BRIAN GARRITY

UMG SPONSORS GET ONLINE STORES

NEW YORK—Universal Music Group is launching a white-label download store that it will make available to corporate sponsors for use in marketing campaigns and promotions featuring giveaways of music from UMG acts.

Bottled-water company Nestlé Waters North America has signed on as the first user of the system, which UMG developed with digital media services company 24/7 MusicShop.

Labels of Nestlé Waters products will feature promotional codes that can be used

promotion, a growing number of brand marketers are looking to add digital-music components to their campaigns.

"It's an attractive added value for almost any Web site to offer music," 24/7 CEO Frank Taubert says.

UMG's effort is designed to offer sponsors direct relationships with labels. Until now, download retailers like iTunes, Napster, Sony Connect and RealNetworks have been the primary partners for corporate America in such deals.

UMG, which is paid by the sponsor for all downloads re-

"It's an added value for almost any Web site to offer music."

—FRANK TAUBERT of 24/7 MUSICSHOP

to redeem downloads at a branded online store featuring UMG's digital catalog of more than 100,000 tracks.

Universal Music & Video Distribution, which has its own corporate partnerships group, is overseeing the effort.

MORE STORES COMING

Susan Roberts, senior VP of new media at UMG, says it expects to roll out digital music offerings with dozens of corporate partners before the end of the year. She says UMG will offer a mix of broad-based, genre-based and artist-specific stores, depending on the needs of the sponsor.

The company also expects to use the service in the context of independent retail and online communities.

"It's a template-based system that allows us to work with many different partners at once and manipulate our digital catalog for a variety of specific marketing and commercial purposes," Roberts explains.

24/7 created the template and is hosting content for UMG; UMG will tailor and operate the stores on behalf of its corporate partners.

In the wake of corporate-sponsored download giveaways like the Pepsi-iTunes

deemed, considers the service to be a promising new revenue stream. Direct deals offer higher return to a label than a retail-driven promotion, which splits download profits between the label and the merchant.

The UMG-Nestlé Waters deal is an outgrowth of the latter company's 10-year distribution alliance with Universal Studios Theme Parks, now in its third year. The UMG service will be part of a larger entertainment promotion by Nestlé Waters called "Choose Your Adventure," which draws on theme park and movie elements.

Codes on bottle labels can be used to enter a sweepstakes that includes daily download giveaways. Nestlé Waters—which courts Perrier, Poland Spring, Deer Park, Arrowhead and 5. Pellegrino among its brands—will give away more than 30 downloads per day.

Larissa Hrabec, senior marketing manager of national consumer promotions at Nestlé Waters, says, "As a company, we are looking to target a younger audience—the 18-24 sweet spot—and get a little younger with our brands. The music download offer is something very attractive to that audience."



STEPHENSON

TOURING BY JILL KIPNIS

CCE ANTES UP FOR LAS VEGAS

Clear Channel Entertainment will be living it up in Las Vegas with the formation of a new division called Clear Channel Entertainment Productions.

CCEP, which will be headed by Scott Zeiger, the former CEO of Clear Channel Entertainment's theatrical division, will develop new content with a focus on fixed-based attractions and touring enter-

tainment events.

For example, the division will develop a new version of Andrew Lloyd Webber's "The Phantom of the Opera," which will open later this spring as a permanent show at the Venetian Resort Hotel and Casino in Las Vegas.

Additionally, CCEP will develop programming and operate showrooms and theaters at the new Planet Hollywood

Resort and Casino.

Zeiger will also further the company's relationship with Cirque du Soleil by helping launch the first arena concert tour of the performing arts group in January 2005.

Other CCEP projects will include Involvement with Blue Man Group's permanent show opening at Toronto's new Panasonic Theater next month.

The division will also explore ancillary opportunities in the areas of film, TV and DVD.

Zeiger, whose official new title is chairman/CEO of CCEP, has produced more than 50 Broadway shows as head of CCE Theatrical and oversees CCE's 20 owned and operated theaters. The division will be located in New York.

Black Music Month Is Coming

to the jazz channel.



Silk & Sandpaper Tour
Anthony Hamilton
June 9th & 23rd @ 8pm



Silk & Sandpaper Tour
Angie Stone
June 15th & 29th @ 10pm



J&R Presents
Renny Jordan
June 6th & 20th @ 10pm



J&R Presents
Rhian Benson
June 6th & 20th @ 10:30pm



J&R Presents
Lalah Hathaway
June 16th & 30th @ 10pm



J&R Presents
George Duke
June 16th & 30th @ 10:30pm



BET Jazz dedicates its June programming to the ground-breaking work of African-American Jazz musicians, vocalists and composers. Through the years, these visionaries have made immeasurable contributions to the cultural heritage of America and the world. So stay tuned to BET Jazz for a month of special programming exploring the music and stories of the African-American Jazz legends.

**JUNE IS
BLACK MUSIC
MONTH**



Masters of American Music
Louis Armstrong
June 14th & 28th @ 8pm

Ask your local cable operator for BET Jazz: The only 24 hour Jazz Channel or log on to betjazz.com for more information.

RETAIL BY JILL KIPPINS

BandMerch Surfs The Web

Merchandising Company Boosts Business With Online Promotions

Delson's goal is to "think outside the T-shirt."

Delson, the founder and president of 5-year-old music and entertainment merchandising company BandMerch, believes the business has unlimited sales potential. "We have the approach that the revenue pie is infinite," he says. "You make the pie bigger by being proactive."

BandMerch offers interactive promotions driven by online business. Its products can be ordered directly through its Web site (bandmerch.com) or through links on an artist's home page.

Delson points to a promotion the company spearheaded last spring for its original client, Linkin Park, as a prime example. BandMerch produced a pre-tour T-shirt available only through its online store. With each shirt, the purchaser received a coupon redeemable at merchandise booths on the tour for a free, exclusive embroidered patch. The total Linkin Park merchandise pie increased, Delson says, because many coupon-bearers bought additional merchandise at the shows.

Another interactive promotion surrounded Megadeth's winter tour. Fans who purchased a special CD/T-shirt bundle through the BandMerch-run band site could submit a demo for evaluation by Dave Mustaine. The Megadeth frontman chose three winners, who received a personal critique and a guitar package worth more than \$3,000.

Such promotions increase BandMerch's business while boosting an act's brand, Delson says, and will serve as a major part of most upcoming relationships. "We see our clients as a marketing merchandising company that builds brands for the artist," he explains.

Agoura Hills, Calif.-based BandMerch has about 50 employees and generated \$20 million in revenue in 2004. It works with 50-60 acts, designating a staff product manager for each act. Last year, the company opened an office in New York's SoHo neighborhood. BandMerch offers four merchandise services: touring, licensing, retail and online stores. Touring and retail are its largest revenue generators, according to Delson.

In the tour merchandise era, BandMerch differs from such large competitors as Signatures Networks (which works with more than 125 acts) in that it does not offer advances.

"We'd do a lot of 80/20 net splits, where the artist and us share in the revenues after expenses are deducted," Delson explains. (The artist gets the bigger share.)

Zig Zag Communications' Dreke Sutton-Shearer, who manages rock act Trap1, notes that the band's "per heads" have increased since it worked with BandMerch on its last tour.

The company has created custom road cases that contain special lighting and signage for tour setup. Additionally, it uses satellite-driven credit-card machines on tour, which Delson says can increase sales 10%-15% a night.

"Our experience is that [BandMerch employees] are great salespeople, and they look for opportunities to increase their business and ours," Sutton-Shearer says.

"We'll use them online for our next album cycle," Delson says this year the company is pursuing coordinated deals that cross-pollinate the Web and touring.



The Indies

TODD MARTENS tmartens@billboard.com

MDM Musicrama Signs Deal With Koch

It has been a busy few weeks for distributor MDM Musicrama, which is owned by Sheridan Square Entertainment. Last month, the company left its New York offices for a move back into its Long Island City, N.Y., warehouse, and Musicrama recently completed a pick, pack and ship agreement with Port Washington, N.Y.-based Koch Entertainment Distribution.

Beginning May 2, Koch started distributing much of the Musicrama roster, which includes Artemis Records (also owned by Sheridan Square). The Musicrama warehouse will handle some special marketing and Latin projects.

Koch Entertainment Distribution president Michael Rosenberg says Musicrama will be billed based on volume, and the service includes a limit—believed to be about 5,000—on the number of titles Koch will ship. Rosenberg says it is a "rel-

atively short-term deal."

Additionally, sources say the company has essentially abandoned its MDM division (short for Musicrama Distribution and Marketing), which was primarily dedicated to expanding the distributor's offerings into rock and hip-hop via third-party deals. Sources say the company will still seek third-party distribution agreements, but label and marketing director Mike Worthington and Southwest sales manager Curtis Hawkins have been let go.

Sheridan Square has also been busy, recently signing a letter of intent to merge with Hirsch International (Billboard, April 30) and last year acquiring Compendia Music Group. A handful of layoffs followed the latter acquisition, but sources stress Musicrama is not in a downsizing mode. In fact, those contacted said the company would soon be hiring ad-

ditional sales staff, and Duncan Hutchinson, who led MDM, will remain.

CHART VICTORY: Every album in the top 50 of the Billboard Top Independent Albums chart from Chicago-based rock label Victory Records took a leap for the week ending May 7.

Newcomer Sinal Beach entered the tally at No. 15 after selling 4,600 first-week copies, while six other Victory acts experienced at least a 10% sales increase. "The Silence in Black and White" from Hawthorne

Heights took 12-5 on a 23% sales burst, and Comeback Kid's "Wake the Dead" re-entered the chart at No. 40 on a 59% sales hike.

Partly fueling the sales is a massive campaign Victory launched with Best Buy. An ad in Best Buy's Sunday circular for April 24 highlighted 16 Victory CDs on sale for \$9.99, and a Los Angeles store dedicated two endcaps to the hot label.

A clerk at the Los Angeles outlet says the endcap will be up until late May. Those who buy a Victory album receive a

free 17-track sampler. The samplers are on display and will issue albums from the Duke and Nashville Pussy later this year.

Additionally, the company announced that most Spitfire Records releases will be lowered from \$14.98-\$17.98 to \$11.98. Double-disc catalog items will be lowered from \$18.98-\$24.98 to \$15.98. Spitfire has released titles from Alice Cooper, Zakk Wylde and Cradle of Filth, among others.

The company is set to launch a large marketing campaign in support of the new pricing initiative. Advertisements are plotted for Revolver and Metal Edge, and the label is in the process of building its first page on mspace.com.

Eagle Rock is based in London and is distributed by New York's RED Distribution. Additional reporting by Ed Christman in New York.

HAWTHORNE HEIGHTS



Retail Track

ED CHRISTMAN echristman@billboard.com



Brewing Up Business

A Former Starbucks Exec Has Some Advice For Music Retailers

When an 800-pound gorilla starts acting like an 800-pound gorilla, it is always wise to step up and take notice.

Starbucks has been involved in music since 1995, when it began putting together and selling compilations as an outgrowth of its effort to customize its retail environment. In October 1999, it acquired the Hear Music chain for \$8 million, according to a Securities and Exchange Commission filing.

But it wasn't until last fall, when the Seattle-based coffee retailer flexed its muscles with the Ray Charles album "Genius Loves Company," that the music industry began to pay attention.

I have to admit, while I was aware that Starbucks appeared to be supplanting McDonald's as the brand with the most U.S. storefronts, I took little notice because I don't care for their coffee, being a Dunkin' Donuts drinker. But clearly I am in the minority.

When the opportunity came along at the South by Southwest Music Conference to visit a Starbucks location equipped with a CD-making kiosk, of course I took advantage of it. I went with a friend, a Wall Street analyst who follows the coffee merchant. I had one cup of coffee and made two compilations. The cost? \$43.16 for the music, about \$3 for the coffee, and an hour and a half playing with the kiosk.

We took that long because we spent 35 minutes waiting for the compilation to be made, despite an electronic message board that assured us it would take only six minutes. About 40 minutes in, with no CDs in sight, we were calling Starbucks a bunch of liars. But about 45 minutes in, we realized Starbucks wasn't a bunch of liars, we were idiots. The machine was malfunctioning, and a stop at the counter brought out an assistant manager as nice and friendly as can be, who fixed the problem and had us on our way within 10 minutes. Despite the wait, a most pleasurable experience.

As we were driving away, my

buddy observed that we had dominated two of the kiosk's stations for an hour, and all that Starbucks got from us was about \$60, not including the coffee. In other words, the kiosks failed on dollar volume, space, time and investment—any way you want to measure it. But I countered that Starbucks got 43 bucks that it probably wouldn't have. To be sure, I wasn't about to buy a second cup of coffee.

But my appetite for information about the coffee chain

way, "Built for Growth," which looks at every aspect of building and maintaining a retail operation.

Starbucks didn't get where it is simply by opening stores. Rubinfield tells *Billboard*, "It looked at expanding into other categories that were important to the lifestyle of the Starbucks customer."

The coffee merchant's entrance to the music business, Rubinfield says, resulted from being "very sensitive about what played in our stores, because that is part of the Starbucks environment and experience." In addition, he cites the "excellent" musical taste of Starbucks visionary Howard Schultz: "He drove the in-store play and had a point of view on music."

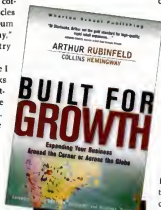
Like most merchants, Starbucks is aware that "without the careful control, the employees rig the music to what they want to play," Rubinfield says.

In "Built for Growth" Rubinfield writes that going forward there will be three types of successful retailers: the ones that offer exclusive merchandise, the ones that target lifestyles and the price/value ones.

Speaking of price/value merchants, the book notes that Wal-Mart loses 46% of its 1.4 million employees every year. "Someone at that company," Rubinfield writes, "must realize that better pay and benefits would cost less than training 640,000 new employees every year."

One chapter is particularly relevant to today's music business. It notes that when a category collapses to a commodity, and convenience and price are the only drivers, it is time to find a niche. But the book also points out that sometimes you can reposition an old commodity or concept, as Starbucks—and McDonald's and Howard Johnson before it—has done.

In little more than a decade, Starbucks has evolved from a roaster and seller of coffee beans (under its original owner) to a provider of specialty coffee and pastry (under Schultz's leadership) to a community hangout. And now it's a music retailer too. ■■■



BAKER & TAYLOR

Information and Entertainment Services



The Fastest Growing Music Wholesaler in the World

Discover for yourself... Call us today at 1-800-775-7333

YOUR ONE-STOP GUIDE TO THE LATIN MUSIC MARKET

OVER 3000 LISTINGS FROM 20 COUNTRIES:

- Major & Indie Labels
- Publishing Companies
- Concert Promoters
- Wholesalers & Distributors
- Artists & Managers/Agents
- Radio Stations
- Plus—these NEW sections
- Retail Chains & Specialty Stores
- Songwriters & Composers
- National Music Programmers
- Network TV Music Supervisors
- Music Media Programmers

50% OFF

ORDER ONLINE:

www.orderbillboard.com

or call 1-800-562-2706 • 818-487-4582

By Mail: Send payment for \$39 plus \$9.95 S&H (\$14.95 Canada/\$19.95 international orders) with this ad to: Billboard Directories, Attn: Subscription, P.O. Box 15158, North Hollywood, CA 91615-5158. Please add appropriate sales tax in CA, DC, FL, GA, IL, MD, MA, MN, MO, MI, NY, OH, SC, TN, TX & Canada. Orders payable in U.S. funds only. All sales are final.

AS1445

RETAIL BY STEVE MCCLURE AND MARK RUSSELL

Asian Companies In Race For iPod-Buster

The picture shows a model taking a bite out of an apple. It is part of an advertising campaign to promote the latest river-brand digital music player, the H10, by South Korean audio company ReignCom. The tag line is "Sweeter one."

This ad illustrates the tough fight Apple Computer faces in Southeast Asia's digital portable audio market.

Japanese and South Korean electronics companies are meeting the challenge posed by the extraordinary popularity of Apple's iPod—in their home markets and elsewhere—with a new generation of portable players.

A generation ago, Japanese electronics giant Sony pioneered portable audio with the Walkman. Apple has claimed a 50% share of Japan's portable-digital-music-player market since it launched the iPod mini there in July 2004.

Apple says it is aiming for an 80% share following the introduction in January of the

iPod shuffle, which sells for about 10,000 yen (\$53).

In South Korea, the primacy of flash-memory digital music players made it one of the few territories in the world where the iPod did not dominate, until this year. At its peak, in 2003, ReignCom claimed to have more than 50% of the South Korean portable-music-player market.

But like other South Korean electronics firms, ReignCom saw its market share slide when the low-priced iPod shuffle arrived.

Now these firms are slashing prices and adding features to their portable players to win back consumers.

ReignCom went so far as to run high-profile ads in local newspapers March 1—Korean Independence Day—calling for a "patriotic war" against the iPod.

"Our overall branding strategy is based on product innovation," driver director of brand marketing Hanna Young says. The H10 is still about \$30

more expensive than the iPod mini, but it has a built-in FM tuner, color screen, voice recorder and digital-photo slide-show capability.

Joining the fray is South Korean heavyweight Samsung Electronics, which has declared its ambition to be the world's top seller of portable music players by 2007. Samsung sold 1.7 million MP3 players worldwide in 2004 and is aiming for 5 million this year.

It is not just about the players: It is about the company's image. Music can drive sales and hipness. Ahn Tae-ho, CEO of the audio division of Samsung, says the portable digital players can be seen as "nurturing Samsung's brand power and enhancing consumers' views of our products."

Not to be left out, South Korea-based LG Electronics introduced its 5GB hard-drive music player in March. LG has worked especially hard to integrate its XFree music players with its own download service (lgfree.co.kr).



In Japan, Sony hopes to steal some of Apple's thunder with the NW-HD5 Network Walkman, launched April 21. Featuring 40-hour battery life and a 20GB hard disk, the unit can play MP3 files as well as Sony's ATRAC3 format. It will be priced at around 35,000 yen (\$343).

Japanese company Sharp responded to the iPod challenge with the April 15 launch of two portable players geared to help it meet its target 15% share of Japan's portable-audio-player market in a year.

Sharp representative Miyuki Nakayama says the MP-A100 and MP-A200 players can download WMA files from the Web, as well as copy music digitally from CDs and make ana-

log copies from CDs, Mini-Disc and FM radio.

Japanese electronics giant Toshiba is emphasizing visuals with the F Series of Gigabeat portable playback devices, launched between November 2004 and April 2005.

Toshiba says the players can be used to download music directly from 10 Japanese sites, including MSN Music, Excite Music Store, Oricon Music Town and Ongem Music Server.

Another major Japanese electronics firm, Matsushita, is also getting in the game, with four models of Panasonic D-Snap Audio portable players, introduced April 8 in Japan. Their price range is 18,000-28,000 yen (\$167-

\$260). Matsushita seeks a 20% share of Japan's portable-music-player market.

Apple declined to comment on its competitors' plans. The launch of its iTunes Music Store in Japan, expected by the end of the year, could boost iPod sales.

But given the rapid growth of Japan's mobile-download market (Billboard, March 26), Asian electronics makers are looking ahead to when mobile phones will come into their own as portable music storage and playback devices.

Nakayama adds, "The market and demand for both digital audio players and mobile phones will expand simultaneously."



Legal Matters

SUSAN BUTLER sbutler@billboard.com

Florida Court Clarifies Law On Publicity Rights

Litigators for the entertainment industry were caught in legal storms throughout the Southeast last month.

Werner Bros. Pictures emerged from "The Perfect Storm" in Florida with a sense of clarity. The state's highest court on April 21 interpreted a misapplied statute, defining "commercial purpose" in a way that effectively permits producers to use an individual's name and likeness in a motion picture without consent.

Many states have laws prohibiting commercial use of a person's name or identity without permission (Billboard, March 5). Under a Florida statute, no one may "publish, print, display or otherwise publicly use" a person's name or likeness without consent "for purposes of trade or for any commercial

or advertising purpose."

Werner Bros. released a film in 2000 dramatizing the true story of the fishing vessel Andree Gell, which was lost in a rare, powerful weather system off the New England coast. No one asked permission from—or compensated heirs or individuals depicted in the film.

A statement appeared at the beginning of the movie: "This film is based on a true story." A disclaimer was inserted during the closing credits: "This film is based on actual historical events contained in 'The Perfect Storm' by Sebastian Junger. Dialogue and certain events and characters in the film were created for the purpose of fictionalization."

The film fabricated portions of its portrayal of the crew and "took additional liberties"

with their interpersonal relationships, the court noted.

A former crewman and relatives of captain Frank Willem "Bilby" Tyne Jr. and crewman Dale Murphy Jr. asked Time Warner Entertainment d/b/e Werner Bros. Pictures, Baltimore/Spring Creek Pictures and Radiant Productions in U.S. District Court in Orlando, Fla. They sought damages under the state's commercial misrepresentation law.



Thomas, right, with colleague Jim McGuire.

proportion law.

After the producers won a summary judgment and the plaintiffs appealed, the 11th Circuit Court of Appeals (covering Florida, Georgia and Alabama) asked the Florida Supreme Court to determine whether a motion picture was within the meaning of "commercial purpose" under state law.

The court held that as used in the statute, "commercial purpose" does not apply to publications, including motion pictures, that do not directly promote a product or service. The law was not intended to prevent a publication from including names or likenesses, the court wrote, but from associating the name or personality "with something else."

Agreeing with earlier case opinions, the court stated that releasing a publication to

make money through sales of copies—making it "commercial" in this sense—is not the kind of commercial exploitation prohibited by the statute. "Commercial" in the misappropriation and right-of-publicity context is limited to the promotion of a product or service—not as used in an expressive work.

For example, in 1983 the 11th Circuit Court of Appeals held that Bob Dylan and Jacques Levy did not violate the statute when they wrote a song that depicted the murder trial of prizefighter Rubin "Hurricane" Carter. The names used in the ballad were not used to directly promote a product or service.

"This decision effectively ends the case, because it holds that the plaintiffs do not have a claim for commercial misappropriation under Florida

law," says Gregg Thomas with Holland & Knight in Tampa, Fla., who represented the production companies. "All that is left for the 11th Circuit to do is affirm the trial court's decision in favor of Werner Bros."

IDENTITY CRISIS: Up the coast in North Carolina, two internet users prevailed April 14 in the U.S. District Court in Winston-Salem after the Recording Industry Assn. of America in 2003 sought their identities from two universities without filing lawsuits.

The court held that the universities provided only "transitory communication" and were not required to reveal the identities.

The RIAA says it no longer uses this subpoena process.

MOBILE BY ANTONY BRUNO

BITS & BRIEFS

RHYMIC RINGTONES

Samsung and Verizon have introduced a new wireless phone that literally gets the beat. It uses a touch-sensation vibration technology called VibeTonz from Immersion that allows the phone to pulse to the rhythm of selected ringtones. Ringtone developers can synchronize the phone's vibration functions to the melody, beat and dynamics of the music, even if users turn off the audio. The phone ships with 15 preloaded ringtones that feature the vibrating enhancement, and American Greetings Interactive's MIDIRingtones and AG Mobile divisions have integrated the technology into 50 of their best-selling ringtones.

SBC'S WEB BLUES

SBC Communications has launched music-oriented Web site the SBC Blue Room, which features streaming music, artist interviews, live performances and commentary, most of which will be exclusive to the site. SBC said it will refresh content weekly from the company's various music sponsorships, such

as Yahoo Music and DISH Network satellite TV. SBC is promoting the site through a road tour of various community events within its coverage area, as well as through its ongoing marketing partnership with Eric Clapton.

SPRINT GOES REMOTE

Telecom giant Sprint has teamed with streaming media software company Orb Networks to offer its high-speed Internet customers the ability to remotely access their digital media content via any device with an Internet connection. The Sprint Personal Media Link service works only with computers running Windows XP or Windows Media Center Edition XP. With it, users may access music, live TV, videos, photos and other content from their home PC on any remotely connected PC, PDA or cell phone. The service will become a standard feature for new Sprint Internet subscribers, and is a free service upgrade to existing customers.

Nokia Antes Up New Wireless Player, Raising The Stakes For iPod Rivals

Nokia, the world's leading mobile phone manufacturer, has introduced what is by far the most advanced combination of wireless phone and MP3 player, upping the ante for devices hoping to compete against Apple Computer's iPod.

Digital audio devices from Creative Labs, iRiver, Dell and even consumer-electronics powerhouses Samsung and Sony have not been able to match the excitement surrounding each revamp of the iPod, and consumers have greeted them with a collective shrug. But the Nokia device, due this fall, and a pending Motorola iTunes phone have shown that music-optimized wireless devices can generate significant buzz alongside the iPod.

UNIQUE FEATURES

Perhaps the most striking feature of the Nokia N91 is its 4GB internal hard drive, which can hold 3,000 songs. Samsung previously introduced a 3GB internal hard drive phone, available only in Korea. Nokia's N91 not only has double the capacity, it will be available worldwide.

Unlike other phones, which have small jacks for wireless headsets, the N91 boasts a 3.5-millimeter headphone jack, making it compatible with a wide array of high-end audio headsets. Its integrated Wi-Fi connection allows users to wirelessly drop and drop music files from a PC. This augments its Bluetooth and USB 2.0 connections, which are standard on other music phones.

The N91 also boasts an audio output port for hooking up external speakers or stereo systems. It has a sleek, futuristic look, with music control buttons on a faceplate that slides down to reveal the phone keypad. And, of course, it is compatible with third-generation broadband networks, as Nokia is targeting carriers that will soon launch wireless downloading services.

Bob Shallow, director of rich media and music at Nokia, says, "We're trying to get as far ahead as possible



and get aligned with the carriers' key objectives."

Motorola is taking a different approach. The company delayed the introduction of its long-anticipated iTunes-compatible phone in part because U.S. wireless carriers objected to Apple controlling the experience. The N91 is compatible with every file format except iTunes.

"Certainly the iTunes brand is a powerful brand," Shallow says, "but it takes away from the brand of the carrier."

Regardless of whether its iTunes incompatibility proves problematic, the N91's cost may limit its mainstream appeal. The U.S. retail price will depend on how carriers make it available to subscribers, but the European price reportedly reaches about 700 euros (\$900). Even with carrier subsidies, the phone likely will cost much more than \$500 stateside.

Questions also surround Nokia's claim that the N91 will allow users to send stored music to others via e-mail, Bluetooth file transfer or multimedia messaging. The prospect of peer-to-peer file sharing over the phone has generated a degree of interest, but it is not yet clear which devices or music services will be interoperable with the files.

While it may be easy to share a file between two phones of the same type that will use the same carrier, it will be much more

difficult between different phones on separate networks. Diverse file formats, lack of carrier interoperability and digital-rights-management concerns are all expected to limit the ability to share music wirelessly.

up for Apple's early lead.

Niche MP3-makers like Creative Labs and iRiver realize it will take time for the market to mature and for their brand recognition to increase enough to make a significant dent. Both companies reported

"We're trying to get aligned with the carriers' key objectives."

—BOB SHALLOW OF NOKIA

"Forget it," industry consultant Richard Silver says. "It's just too problematic."

Despite these challenges, wireless-handsset manufacturers have the best shot at matching Apple's success in the portable-music-player market. Companies like Nokia and Motorola wield the recognizable brands, marketing prowess and deep pockets needed to make

increased sales for the past quarter. But hitting those numbers required deep price cuts and heavy marketing expenditures, resulting in large operating losses. While this is a typical strategy to gain market share, some observers question whether Creative Labs and iRiver can remain in business long enough to see that increase.

HOT RINGTONES.. MAY 14, 2005

WEEK	WEEK	WEEK	TITLE	ARTIST
1	1	17	CANDY SHOP	NICOTI
2	2	4	ON	CHINA FUTURE LUNAR
3	11	4	WAIT (THE WHISPER SONG)	THE WHISPER
4	3	4	DISCO INFERNO	THE DISCO
5	14	14	LOVERS AND FRIENDS	LA JOLIE
6	4	8	NUMBER ONE SPOT	LOVE
7	8	28	SUPER MARIO BROTHERS THEME	LOVE
8	27	2	HATE IT OR LOVE IT	THE GAME
9	29	4	HALLOWEEN	JOHN CASH
10	7	3	I DON'T KNOW ME	THE
11	8	25	1, 2, 3 STEP	THE
12	10	19	DROP IT LIKE IT'S HOT	SMOOTH
13	1	1	HOLLABACK GIRL	LOVE
14	12	4	O	LOVE
15	14	4	HOW COULD YOU	LOVE
16	15	24	BOULEVARD OF BROKEN DREAMS	LOVE
17	1	1	I'M A HOSTIA	LOVE
18	14	25	BECAUSE I GOT HIGH	LOVE
19	13	29	BIG PIMP	LOVE
20	10	11	FRUITBUT BUT A "O" THANG	LOVE



LOGITECH MEDIAPLAY CORDLESS MOUSE

As music fans increasingly use home computers as digital music jukeboxes, Logitech has created a remote control allowing users to interact with their media files in a whole new way.

The Logitech MediaPlay Cordless Mouse doubles as a basic scroll-wheel mouse and a media controller. The device features 10 such integrated, clickable media buttons as play, pause, forward, rewind and volume control. Users also can pick up the mouse and, holding it from below, operate it as a remote control from up to 10 feet away.

A button launches Logitech's MediaLife software, an application that aggregates the user's PC-based music, photo and video files into a common user interface. It also provides access to MusicMatch's Internet Radio service as a default, but can be programmed to launch other such media player applications as Windows Media Player or RealPlayer.

The MediaPlay mouse comes in silver, blue, black and red. It retails for \$49.95.

—Antony Bruno

CIRPA Looks To The Future

With President's Term Ending, Challenges Await For Canada's Indie Music Biz Body

TORONTO—The next president of the Canadian Independent Record Production Assn. will face daunting domestic issues as well as the challenge of sharing expertise and experiences with peer industry associations around the globe. Current president Brian Chater is due to conclude his term at the association's meeting June 17 in Barcelona.

CIRPA is a key member of a worldwide loose coalition of independent music companies. The coalition includes such industry associations as the Assn. of Independent Music in the United Kingdom, the Assn. of Independent Record Labels in Australia, IMNZ (New Zealand), ABMI (Brazil), UFI (Spain) and Impala (Europe).

CIRPA, founded in 1975 and based in Toronto, represents the interests of the English-speaking independent music sector in Canada. Its 500 members include Canadian-owned labels, recording studios, audio and video producers and music publishers.

Chater, president of CIRPA since 1987, has forged strong relationships with other independent association heads, particularly with Alison Wen-

ham, chairman and chief executive at AIM, and two Impala executives, VP Patrick Zelink and deputy secretary general Helen Smith.

"I have tremendous relationships with people all over the world," he notes. "We meet several times a year and discuss how we handle different issues. These days we're not just dealing in our own words but in a worldwide context."

Chater lauds the coming of the Assn. of American Independent Music, which is expected to launch within a month in the United States. "As far as we're concerned, the sooner they are operating the better," he says. "Obviously, the U.S. is the biggest market and it will be helpful to have an independent association there to cooperate with."

Chater's departure comes at a contentious time for Canadian independents. The federal government is expected to announce significant revisions to the Canadian Copyright Act. And the Canadian Radio-television and Telecommunications Commission is slated to announce a review of its commercial radio policy.

Furthermore, funding for Canada's independent sector

could be in jeopardy after federal government funding for its Tomorrow Starts Today cultural program expires March 31, 2006.

The music industry here also is awaiting the results of a Canadian Recording Industry Assn. appeal last month of a 2004 federal court decision that stated the online transfer of unauthorized music files does not constitute copyright infringement under current Canadian law.

However, Chater cautions, "The core issues facing our industry haven't changed over the years. They are still copyright and about independents getting access to funding, distribution and marketing. The difference is each issue is more complicated today."

Prior to coming to Canada from England in 1966, Chater was president of publisher Mills Music in London. In Canada, he has headed such publishing houses as Burlington Music, Summerlea Music and Almo-Irving Music. He continues to operate his own publishing company, Avenue Road Music Group.

Chater is also a founding and current director of the Foundation to Assist Canadian

Talent on Records (FACTOR) and the Neighbouring Rights Collective of Canada. He serves as secretary treasurer to the Canadian Private Copying Collective and as director of the Canadian Musical Reproduction Rights Agency.

Chater's impending departure from CIRPA hardly comes



"The core issues facing our industry haven't changed."

—BRIAN CHATER
OF CIRPA

as a surprise. He was diagnosed with throat cancer in 2002. Though the cancer is now in remission, and he has been working full time for the past year, it has been clear for some time he would soon pass the torch. He will, however, stay on as a consultant to CIRPA for an indefinite period and continue to work with other associations.

FACTOR president Heather Ostertag says, "Brian has been a pit bull for the independent industry in Canada. With very little money, he has produced extraordinary results."

Jim West, who runs Distribution Fusion III in Montreal, and also is chairman of FACTOR and CIRPA, says, "I don't think there would be a CIRPA without Brian."

CIRPA may well be regarded as a model for other international associations in how an organization can influence a national music business.

The association—along with its French-language, Montreal-based equivalent, ADISQ—provides the organizational, commercial and political tools enabling Canada's independent sector to compete nationally and internationally.

CIRPA acts as a lobbyist on

behalf of independent interests with federal and provincial governments. This includes seeking direct financial assistance for recording industry program initiatives.

It lobbied for the formation of FACTOR in 1984 and administered the funding program from 1984 to 1986, pushed for the federal government's Sound Recording Development Program in 1986 and vigorously lobbied for several current funding programs under the Department of Canadian Heritage.

"Canada has the best support system for independent labels in the world," claims Earl Rosen, president of Marquis Records in Toronto. "CIRPA's ability to represent the independents to the government for both financial and non-financial issues, including copyright, and Canadian content quotas for radio, is really important."

Bernie Finkelstein, president of True North Records in Toronto, recalls that at an international independent labels summit during MIDEM in January that "people wanted to hear what we had to say because of the accomplishments we've made in Canada." —

GLOBAL BY MARK WORDEN

ITALIAN INDIES QUIT FIMI

MILAN—The Italian record industry's second major schism in recent years has seen 73 of 85 members of trade group FIMI quit the association.

The departing members include leading independents Sugar (the label home of Andrea Bocelli, Elisa and Negramaro), Edal Italy, V2, Alabanc, Cerosailo, Nar International and New Music International. All resigned after meetings April 26-27 in Milan and Rome. They will form a separate organization.

"The Indies had felt suffocated at FIMI for some time," Nar International managing director Mario Limongelli says. "But things came to a head [at an April 4 meeting] when we asked for increased representation within the organization."

FIMI was founded in 1992, primarily as the trade group

for the major labels in Italy. Many of the departing indie joined FIMI in December 1998 after they split from Italy's older representative body, AFIL. Limongelli was a leader of that exodus and became FIMI VP the same year. He has now resigned from the post.

Until April 26, FIMI's 12-member governing council was split between the four majors and five indies, plus president Alberto Poljagi and director general Enzo Mazza.

The majors' representatives are Sony BMG Italy president/CEO Franco Cabrin (with two votes on the council), EMI Italy managing director Beppe Garaldi, Warner Music Italy president/CEO Massimo Giuliano and Universal Music Italy president/CEO Piero La Falce.

The five indies were Limongelli, Edal Italy president

Paolo Franchini, New Music International president Pippo Landro, Sugar Music president Filippo Super and Alabanc president Toni Verona.

The Indies had sought their own representative body within FIMI, with its own board and a president who would double as FIMI VP.

"The request for our own assembly was intended to make FIMI more dynamic," Franchini claims.

Other proposals include a reduction of the Indies' financial contribution to FIMI. According to Mazza, FIMI received 1.5 million euros (\$1.92 million) from the major members in 2004, representing 80.5% of its funding. Indie members contributed 176,000 euros (\$226,400), or 10.5%.

The proposals were voted down at an April 4 council meeting in Milan. "The majors

sawmed to be fairly flexible in dealing with our other requests," Franchini claims, "but on the point of representation they simply wouldn't budge."

The major-label representatives on the FIMI council were not available for comment. In a statement, Poljagi said: "We are naturally sorry that these companies have decided to leave." However, he added that the level of representation within FIMI had to reflect individual members' financial contributions.

"I personally had no intention of leaving FIMI until they turned down our requests," Sugar says. "In many respects it was a sad decision. [But] I did the distinct impression that they took it as an opportunity to get rid of us."

Claudio Ferrante, managing director of the Cerosailo label, suggests the move



Sugar Music, label home of Andrea Bocelli, is among the Indies quitting FIMI.

>>>LOCAL TALENT DRIVES SMEJ SALES

Japan's biggest record company, Sony Music Entertainment (Japan), has reported increased sales for the year ended March 31, 2005.

Revenue for SMEJ and its 30 subsidiaries totaled 154.2 billion yen (\$1.5 billion), up 6.6% from 2003/2004. Of that amount, 85.1 billion yen (\$804 million) came from sales and distribution of recorded music, an 8.1% increase. The remaining 69.1 billion yen (\$652.5 million) consisted of revenue from music publishing, artist management and other SMEJ subsidiaries, up 4.7%.

SMEJ does not release profit figures. The company says the rise resulted from strong sales of albums by domestic artists. Domestic product accounted for 79.2% of its sales, up from 78.9% in the previous year.

The SMEJ and BMG Funhouse labels maintain separate operations in Japan despite the Sony-BMG merger in the rest of the world.

—Steve McClure

>>>U.K. DIGITAL ROLE FOR HMV'S TAYLOR

U.K. music-retail market leader HMV has named marketing director John Taylor to oversee its online activities ahead of the launch of its MusicNet-powered download service later this year.

Taylor takes over from Stuart Rowe as HMV U.K. & Ireland e-commerce director. Rowe recently resigned to "pursue other career interests," HMV said in a statement.

Taylor reports to HMV Europe managing director Steve Knott. An announcement on Taylor's successor as marketing director will be made shortly. Until then, HMV head of retail marketing Ged Hopkins will manage the marketing department.

—Lars Brandt

>>>LAMPICOV EXITS KOBALT

Record producer Bruce Lampcov has exited as managing director of Kobalt Music Services, the administrative division of London-based music publisher Kobalt Music Group.

Detroit-born Lampcov joined Kobalt in July 2001. He had been VP of international business at Los Angeles-based ArtistDirect. In a statement, Kobalt Music Group said Lampcov "sought the company to pursue personal interests."

The company said locally based full-time staff and consultants in New York and Los Angeles will be hired to carry out Lampcov's primary role of U.S. business development. They will report directly to Kobalt Music Group founder and CEO Willard Adrity.

—Lars Brandt



bel's and the new association, which is due to be formed within the next few days.

According to a statement from Pojaghi, "Even if Italy's medium- and small-sized record companies are now represented by four separate bodies, FIMI will continue to follow the problems of the indies attentively."

Many Italian indies are distributed by majors, and executives emphasize that the split will not affect business relations.

According to FIMI, trade shipments in Italy in 2004 were worth 280 million euros (\$360 million). Estimates of the indie share vary, but Limongelli suggests the splitting members, "along with others that we hope to attract," could account for 15% of the market.

FIMI has yet to disclose its plans after its 12 remaining member companies met April 29 in Milan. The future of subsidiary performance rights collecting society SCF is still unclear.

... (group of smaller indie la-

GLOBAL BY JEFFREY DE HART

Swedish ISP Suit Settled

STOCKHOLM—An out-of-court settlement has ended copyright-infringement proceedings initiated by Swedish entertainment-industry trade groups against one of the country's leading Internet service providers.

The Swedish Association of the International Federation of the Phonographic Industry and local film/video and soft-



ware industry anti-piracy body Antipiratybrän on March 9 filed a complaint in Stockholm District Court, alleging copyright infringement by ISP Bahnhof.

The two options [here] to stop copyright infringement are to file a police report or file an injunction or petition the district court to enter the premises and seize anything illegal," IFPI Sweden legal counsel Magnus Mårtensson explains.

As a result of the complaint, Swedish National Tax Board agents raided Bahnhof's Stockholm offices March 10 and seized four servers containing 450,000 allegedly illegally copied sound files.

Antipiratybrän legal coun-

sel Henrik Pontén says the servers also held 5,500 illegal copies of computer software and games and 1,800 movies, much of which had not yet been released to the video market.

Bahnhof management denied involvement in piracy activity, and after an internal investigation, suspended two employees. Pontén says both were nonmanagerial staff responsible for administering hosted sites. They face criminal charges, he adds.

Mårtensson and Pontén confirm that the settlement absolves Bahnhof and its senior management.

"[Bahnhof] is not uploading the files themselves, but they made the crime possible," Pontén says. He adds that in an internal Bahnhof report, one of the employees admitted uploading material.

"We can't talk about the settlement," Pontén says, "but we are very satisfied with it."

He claims that the Bahnhof servers hosted the two most-used Web sites in Sweden offering illegal downloads and that both have ceased operating.

Pontén says since the Bahnhof raid, other ISPs hosting suspected illegal file-sharing sites have been swift to remove them when contacted by Antipiratybrän.

If the Bahnhof case had gone to court, it would have been the first in Sweden involving copyright owners acting against an ISP for hosting illegal music and video file-sharing.

Sweden's Minister of Justice Thomas Bodström confirms that a settlement has been reached.

"This means," he adds, "that this case will not result in a final [court] decision which could serve as a precedent."

Mårtensson notes that under current legislation, "if one infringes copyright law, there are sanctions, fines or jail sentences of a maximum of two years. Fines are low compared to other countries, but copyright owners can claim damages after conviction."

Antipiratybrän and IFPI Sweden say they will seek damages in the event of successful convictions.

NO IMPACT ON ACT

The high-profile case has drawn attention to proposed changes in Sweden's copyright law, long criticized by industry insiders for ambiguities that they encourage file-sharing. Pontén estimates that 10% of Sweden illegally downloaded copyrighted material.

"The action has increased the debate on copyright issues related to the Internet," Bodström says. However, he claims it will have "no immediate impact" on the latest proposed amendments to the 1960 Copyright Act.

The amendments are intended to bring Swedish law in line with the European Union's 2001 Copyright Directive. Sweden's parliament, the Riksdag, will debate the amendments May 25.

"The important thing is it will criminalize [unauthorized] downloading," Mårtensson says. "It will be clear to every Internet user in Sweden what one can and cannot download."

The amendment faces parliamentary opposition from the Center and Green parties.

Member of Parliament Johan Linander (Center Party) says the legislation leaves no room for technological advances and that thousands of young Swedes would be subject to criminal prosecution if it becomes law.

"[The amendment] makes every man or woman who downloads into a criminal," he says.

"[Bodström has] said that the police won't hunt young people, but it's strange for a minister to say we need new legislation yet police shouldn't use it."

Pontén also criticizes the amendment, noting that Swedish law council Lagrådet, an independent body of lawyers that reviews legislative proposals, suggests it does not go far enough. "It will be forbidden to download, but it's allowed to upload," he says. "It doesn't give us any new tools to work with."

The solution would be "to go after the Internet providers," he adds. "They are earning money on file-sharing. [But] the government is interested in having a strong broadband industry in Sweden, and they don't want to make problems for us."

Linander agrees that legislation should be used to penalize those who profit from illegal downloading and file-sharing. "We are proposing that the government comes back to Riksdag with a suggestion that's easier to understand and that Lagrådet can accept," he says.

The Riksdag is expected to vote in favor of the amendments, which would become law July 1.

GLOBAL BY NYAY BHUSHAN

EMI Ends Link With India's Saregama

NEW DELHI, India—EMI Group has sold its final minority stake in Kolkata, India-based music company Saregama, formerly its Indian subsidiary. The move ends a century-old relationship between the two companies.

On April 15 and 16 EMI sold its 720,000 shares, representing a 7.71% stake in

Saregama, to Mumbai-based investment company Reliance Energy in transactions on the Mumbai Stock Exchange.

Saregama traces its origins to 1901, when EMI—then known as the Gramophone Co.—established the Gramophone Co. of India. GCI changed its name to Saregama after EMI established Mumbai-based

Virgin Records India in 1998. EMI had reduced its stake in GCI to 34% in 1987, and it fell to 7.7% by 1988.

An EMI spokesman says, "Now that [Virgin Records India] is well-established, we consider a minority stake in a competitor is no longer a strategic investment. As such, we have now disposed of our

holding in Saregama."

Saregama managing director Dileep Mehta says the company is raising funds through a rights issue. "We plan to raise about 240 million rupees [\$7.7 million]," he says, "which will be used to [pay off] past debts and fund the company's various expansion plans."

Book
Space
Now!

Upcoming Advertising Opportunities

**Reach your target audience through
Billboard Feature Reports**
In-depth and timely coverage of the music and
entertainment industries' most important topics.

**JUNE 11
ISSUE**

MUSIC PUBLISHING:
Songwriters Hall of Fame
AD CLOSE: MAY 16

POWER PLAYERS:
Women in Music
AD CLOSE: MAY 16

**JUNE 18
ISSUE**

DIGITAL ENTERTAINMENT:
Digital Music Services & Players
AD CLOSE: MAY 23

BILLBOARD STARS:
Toby Keith
AD CLOSE: MAY 23

TOURING:
Family Shows & Arena Marketing
AD CLOSE: MAY 23

**JUNE 25
ISSUE**

LATIN MUSIC QUARTERLY 2:
Regional Mexican
AD CLOSE: MAY 31

BILLBOARD STARS:
Estepano
AD CLOSE: MAY 31

**JULY 2
ISSUE**

LAS VEGAS:
Quarterly 2
AD CLOSE: JUNE 7

**JULY 9
ISSUE**

POWER PLAYERS:
Adult Pop: Top Artists & Labels
AD CLOSE: JUNE 14

BILLBOARD.COM • BILLBOARD.BIZ

Billboard

NEW YORK

646.654.4622

LOS ANGELES

323.925.2299

NASHVILLE

615.321.4294

CHICAGO

312.563.5649

LONDON

44.207.420.6078

UpFront

TOURING BY JILL KIPNIS

Pixies Return To Hit Markets They Missed

LOS ANGELES—How do you come back from a comeback? Alt-rockers the Pixies are doing it by mixing it up.

The Influential quartet, which reunited last year for its first tour since 1992, will be back on the road beginning in late spring. The band will play festivals, one-night-stands and, in some markets, two shows per night.

"It's a radical difference from last year, because there was no way you can top [a reunion tour]," says Marc Geiger, the band's booking agent at the William Morris Agency. "There can only be one great reunion tour."

The 2004 trek grossed \$6.5 million and drew more than 185,000 people, according to Billboard Boxscore. The 50-plus-date tour concluded with a sold-out (24,000 tickets), eight-night run at New York's Hammerstein Ballroom.

Geiger says his first instinct for the Pixies—vocalist/guitarist Frank Black, vocalist/bassist Kim Deal, guitarist Joey Santiago and drummer David Lovering—was to book a nine-week tour stopping in small halls in many markets.

"A cool, underground thing to do would be to do two

shows a night," he adds. "B-sides and rarities in show A and hits in show B."

Because of band members' other commitments—including a new Breeders project for Deal—the tour's time frame got compressed, Geiger says. But the two-show-a-night concept was still possible in some markets.

The 21-date tour will begin May 26 with two nights at the Roseland Theatre in Portland, Ore., and end June 15 at the Agganis Arena in Boston. In addition, the Pixies will headline at Lollapalooza July 23 at Grant Park in Chicago.

Originally, Geiger expected to book two shows a night in at least 15 markets. Instead, there are four: Portland (the tour's opening dates), San Francisco (May 30 at the Warfield), Los Angeles (June 2 at the Wilmet Theatre) and Cleveland (June 8 at the CMJ Rock Hall Music Festival and later at the Scene Pavilion).

These double-doses are geared to the "super fan" who wants to enjoy two full sets, Geiger says. Combination tickets cost \$65-\$75, and tickets to individual shows are \$35-\$40.

For the nights with single

shows—which will focus on hits and are also selling for \$35-\$40 per ticket—Geiger re-considered the target markets.

Because last year's reunion tour ran for multiple nights in major markets, the Pixies did not play at least 25 big cities, including Indianapolis and Raleigh, N.C.

For the upcoming tour, Geiger also wanted to stop on the outskirts of major cities. For example, the Pixies will not play New York but will be at the Jones Beach Amphitheater in Long Island June 14. As with the reunion trek, most dates are at medium-sized venues that seat between 2,000 and 7,000.

"It's a way to return to a market after people were turned away last year," Geiger says. "But it's also a way to underplay. We know there are a lot of legs left to play in the future."

Expectations for the dates are high, Geiger notes that the Portland, San Francisco and Los Angeles double-shows have sold out, and more dates will be added. Tickets for most stops will be on sale by May 7. No promoters or venues could be reached by press time.



THE PIXIES

Clear Channel To Spin Off Concert Biz

Live-Show Division Will Exist As Separate, Publicly Traded Company

Clear Channel Entertainment stand on its own two feet?

The touring industry will soon find out, now that Clear Channel Communications has announced that it will spin off CCE, the live-concert division the radio giant purchased in 2000 for \$4.5 billion from SFX (billboard, Apr. 29).

After the spinoff, targeted for completion by year's end, CCE will be a separate, publicly traded company.

The move sent shockwaves through the concert industry. "Based on what they paid, everyone knew that [CCC] bought the Brooklyn Bridge and it was just a matter of time before they figured it out," observes independent promoter Seth Hurwitz of I.M.P. in Washington, D.C.

CCC absorbed much of the hit for purchasing the apparently overvalued SFX with a stock swap written down in 2002. In 2001, it appeared the slim profit margin and dicy nature of the concert business did not sit well with CCC shareholders accustomed to higher profit

margins in the broadcast and outdoor advertising industries.

As part of the spinoff, CCE CEO Brian Becker has stepped down. Plans call for Becker and CCE to form a "joint venture company to pursue entertainment content opportunities through acquisition and development," according to a statement.

"I have tremendous admiration, respect and friendship for Lowry, Mark and Randall Mays and the entire Clear Channel family, and am very excited about the next phase of my relationship with them," Becker tells Billboard. Randall Mays is serving as interim CEO during CCE's transition to an independent company, and has been meeting with CCE division heads since the announcement. Michael Rapino retains his title of president/CEO of global music, overseeing CCE's global concert, touring and amphitheater operations.

The industry has warned to Rapino, but doubts still remain about the CCE model. "Michael Rapino clearly 'gets it,' but

whether he can control such an unwieldy beast remains to be seen," Hurwitz says.

Insiders at CCE say it will be business as usual heading into the summer concert season. The status of such high-ranking execs as CCE chairman/Ida Partners president Don Law in Boston, COO Miles Wilkin in Houston and CCE executive VP of corporate operations Mike McGee remains unclear, but sources say all were still with CCE at press time.

The future of Arthur Fogel, president of TNA International, CCE's touring division currently overseeing U2's Vertigo tour,



would appear secure, considering he runs CCE's most profitable tours.

GOING FORWARD

CCC says it will "appropriately capitol" CCE, tapping capital markets "if necessary," and much existing debt will remain at CCC. In basic terms, the way the deal will be executed is CCC shareholders will be issued a like number of shares of CCE to either sell or retain. There will not be an initial public offering; banks are working on placing a value on the new CCE stock, based on some multiple of earnings.

The company says it plans to pay a one-time dividend of \$3 per share when the restructuring is complete, and will increase its annual dividend by 50% to 75 cents a share from 50 cents a share.

Then, CCE will sink or swim on its own, and will no longer be propped up by the corporate giant CCC. CCE will run off its own revenue and, if necessary, tap capital markets on its own. The Mays family will remain

major shareholders in CCE.

CCE, far and away the largest concert promoter, amphitheater operator and live entertainment producer in the world, will consist of entertainment operations throughout North America, Europe, South America, Asia and Australia that raked in sales of approximately \$2.5 billion in 2004. Last year, CCE reported more than \$1.3 billion in grosses from involvement in 7,000 shows worldwide. It was involved in nearly half of all shows reported to Billboard Boxscore in 2004.

CCE's revenue decreased 17%, to \$423 million, during first-quarter 2005 from the same period last year, coupled with a 19% decrease the previous quarter. The company maintains that the decreases are primarily a result of a decline in ticket revenue.

"What this [spinoff] says to me is their business model isn't working," says Jerry McGee, co-president of Chicago-based independent promoter Jam Productions, which recently won a \$50 million judgment against CCE's motorsports division for

unfair business practices, now under appeal (billboard, April 2). "You learn in economics 101 that when you increase prices you decrease attendance."

Before Robert F.A. Sillerman spent more than \$3 billion consolidating the live entertainment business into SFX, these independent promoters thrived in their respective markets.

"But they ran their businesses back when the bottom line was king," Hurwitz points out. "That king was deflated a long time ago. [CCE] is going to survive independently, they are going to have to stop throwing money around the way they used to."

From the concerts perspective, it now seems the hoped-for promotional synergies between the radio and concert divisions never really came to bear. In fact, insiders say that the two divisions were on separate tracks. Clearly communications with each other and were each focused on their own bottom lines at the local level.

The market is not exactly primed continued on >>22

Austin Fest Expands Its Boundaries

In just three years, the Austin City Limits Music Festival has become an institution in the Texas capital and an elite event among major U.S. music fests.

This year's ACL Music Festival is set for Sept. 23-25 in Austin's Zilker Park. The lineup is arguably the most diverse of any festival announced this year, including Bonnaroo and Coachella.

Among the more than 130 bands confirmed for the festival's eight stages are Coldplay, Whitesnake, Pineda, Oasis, the Black Crowes, the Allman Brothers Band, Wilco, Lyle Lovett, Lucinda Williams, John Prine, the Arcade Fire, Robert Randolph & the Family Band, Jimmy Cliff, Buddy Guy, Jet, Dierks Bentley, Death Cab for Cutie, Franz Ferdinand, Gov't Mule, Sleater-Kinney, Kasabian, Robert Earl Keen, Keane, the Doves, the Black Keys, Dave Alvin, Asleep at the Wheel and the Bravery.

Produced by Capital Sports & Entertainment, the ACL fes-

tival is named for the PBS reality "Austin City Limits," which is billed as the longest-running music show in the United States.

The TV series is known for showcasing a wide range of talent and has earned credibility with artists and music fans. With a talent lineup assembled by Austin independent promoter Charles Atal, that credibility was quickly absorbed by the series' namesake festival. The first ACL fest in 2003 drew about 75,000 during its two days and grossed about \$1.5 million against a \$1 million budget. The initial lineup included Wilco, Emmylou Harris, Ryan Adams, Mike Murtry, the Jayhawks, Griffin & G. Love.

Attendance grew to more than 70,000 per day in 2004, and in response, producers announced this year they would reduce capacity by 10,000 daily to make for a better fan experience.

"To us it was simple. Our

original model was to provide a good experience to bands and the customer, and to create an event that would be around for the city of Austin for many years to come," says Charles Jones, a principal in CSE.

"Like any event or festival, when it gets too crowded, it's an unpleasant experience," Jones continues. "Our customers told us last year it was too crowded and we



heard them."

The capacity reduction will affect ticket prices, but three-day passes will still top out at slightly more than \$100.

"Our ticket sales are ahead of schedule," Jones says. "Before we released band one, we sold 12,000-13,000 three-day passes. I expect when the bands get released, this sucker will sell out within a week."

The talent for the ACL fest has been booked since Feb-

ruary, and the "stars aligned perfectly," Atal says. "The great thing about Austin is the city supports a little bit of everything."

Atal says the talent budget was not much more than last year. "We have stayed within our model we've used the last three years. A lot of bands work for their normal going rate on tour, which really helps us out."

The top 25% of the bands take up about 60% of the talent budget, contrary to some festivals where the ratio is as much as 10% of the top acts taking 90% of the budget. "We never want to be top-heavy," Atal says. "And we never want to be chasing a one-hit wonder who wants to charge us a ton of money."

Three successful events into its history, the booking has become easier. "Everybody knows I start working on this in late November, and my phone lights up between November and mid-December," Atal says. "This is a great festival,

fairly priced, with a great Austin vibe and a nice open green space downtown. It's hard to beat."

Official ACL fest sponsors include SBC, Cingular, Heinen, Austin Ventures, Capital Metro, BML and H-E-B. "We do a 'sponsor summit' where all the sponsors and our marketing and promotion team get together, spend a couple days, and basically cross-pollinate," Jones says.

Last year, highlights from the 2003 festival were released on New West Records, and a Warner Bros. release from the 2004 fest is set for this summer.

"We give people a good experience and have rewarded 'Austin City Limits' with secure funding for years to come," Jones says.

Atal and Jones hope they can bring the ACL festival model to Chicago, where they will produce the two-day Lollapalooza music festival, set for July 23-24 at Grant Park (billboard, April 30). —

On The Road

RAY WADDELL rwaddell@billboard.com

SMG's Online Booking

Venues, Building Managers Can Check Avals With A Click

Philadelphia-based venue management firm SMG has launched a new proprietary Web-based booking system, smgbooking.com.

SMG facility managers now can manage their building schedules online, at the same time allowing their Sports & Entertainment Division and entertainment promoters an unprecedented level of access to real-time booking availability for SMG-managed arenas and theaters.

Smgbooking.com, which was developed by eventsbooking.com and SMG, was completed May 1.

Mike Evans, SMG's senior VP of Sports & Entertainment, tells On The Road that more than 70 venues are online, and many of the 32 SMG-managed theaters will be added soon.

A key element of the system is easy access for entertainment clients to see what is available at the SMG-managed venues. "I recently had an agent looking to book

an act on an East Coast run, and I was able to e-mail him avails in 17 buildings in five minutes," Evans says.

The relative "firmness" of holds in place will be coded, and agents will not be able to book holds online, which should help eliminate confusion. "We don't want to lose a date when an avail can be moved," Evans explains. "A lot of our guys have a hockey date, for example, that can be shifted."

Smgbooking.com has been successfully piloted and beta tested for the past few months at the Jacksonville (Fla.) Veterans Arena, Oakland (Calif.) Arena and the Wachovia Arena at Casey Place in Wilkes-Barre, Pa. Industry reaction has been very positive, Evans says, and SMG regional booking reps will visit agents in New York and Los Angeles to explain to agents how they can interact with smgbooking.com.

TRAMP OFF YOUR STREET: Veteran road dog and skilled multi-instrumentalist Tramp has been on the road for more than 20 years as a key member of the Kendalls. Walk the West, the Cactus Brothers and, most recently, Bonemay.

Now Tramp is off the road, and many people are hearing his real name for the first time. It's Mike Lawing, and he is the new marketing director for the International Bluegrass Music

Museum in Owensboro, Ky. "Now I'm using my real name, which feels strange after being Tramp for 23 years," Lawing says. "And I wear nice clothes. It's quite a change, but some things are exactly the same, like trying to get publicity, airplay, advancing the show, routing, stream teams, production, stage plots and other things that I was already familiar with."

As part of his new gig, Tramp (we'll always call the second annual River of Music Party June 23-25 in Owensboro. Hosted by the IBMM, ROMP will feature Ricky Skaggs & Kentucky Thunder, Larry Cordle & Lonesome Standard Time, Tim O'Brien, Mountain Heat, the Grascals, Rhonda Vincent, Jimmy Martin and others. Tickets are \$55 for a three-day pass, including admission to the Bluegrass Masters Film Festival. Last year, the initial ROMP drew more than 6,000.

Lawing digs the new gig. "I love bluegrass, and I get to use street skills honed in the trenches. I have a cause, and get to go home to my family every night," he says. "I have every intention of promoting this festival, this museum and this region tirelessly. This area is the home of bluegrass just like New Orleans is the home of jazz, and I want people to make that identification."



EVANS

CLEAR CHANNEL (cont.)

from >>> for corporate concert promotion companies. House of Blues Entertainment recently announced that it was taking its concert division off the block because the asking price (which sources say was around \$10 million) could not be reached (Billboard, April 23).

Still, CCE may eventually be sold, all or in part, and potential sources could include HOB or former CCE co-CEO Dave Lucas. "CCE and Entertainment

Group. In addition to its motorsports and concert divisions, CCE has a successful Broadway division and owns, operates or exclusively books scores of concert venues, including amphitheaters in some 40 markets.

Lucas declined comment, but HOB CEO Greg Trjotén tells Billboard, "We'd definitely be interested. We have made a commitment to this space and additions to those assets would be very appealing."

Sources indicate that at least two separate private equity groups are trying to put together packages to make an offer for CCE once the spinoff is completed.

Ironically, Mickelson says he may even be interested in purchasing all or part of CCE. "I'm talking to bankers," he says. "We believe there is value in Clear Channel Entertainment, as long as it's properly run. You don't have to compare unfairly to make money."

BOXSCORE Concert Grosses

GROSS / PERFORMER		ARTIST(S)	Attendance	Promoter
1	\$2,636,333 \$236,367K	CELINE DION The Concertum at Caesars Palace, Las Vegas, April 20-24	19,688 100,000	Concerts West/AEG Live
2	\$1,916,336 \$166,584K	ROD STEWART Avalon Theatre, Dublin, April 28, 27-28	20,675 100,000	Solo Agency
3	\$1,072,354 \$26,516K	JIMMY BUFFETT HP Pavilion, San Jose, Calif., April 16	17,197	Clear Channel Entertainment
4	\$943,316 \$175,743K	CHER, VILLAGE PEOPLE United Center, Chicago, April 18	13,878	Clear Channel Entertainment
5	\$849,024 \$51,512K	KENNY CHESNEY, GRETCHEN WILSON, UNCLE KRACKER Crescent Center, Columbus, S.C., April 12	14,408 14,000	Venue Enterprises, The Hessing Group/AEG Live
6	\$776,995 \$47,151K	WIDESPREAD PANIC Avalon City Music Hall, New York, April 13	12,744 10,000	Clear Channel Entertainment, Radio City
7	\$776,995 \$50,000K	KENNY CHESNEY, GRETCHEN WILSON, UNCLE KRACKER New Orleans Arena, New Orleans, April 13	13,992	The Hessing Group/AEG Live
8	\$723,096 \$65,553K	KENNY CHESNEY, GRETCHEN WILSON, UNCLE KRACKER Verizon Wireless Arena, Las Vegas, April 23	12,318 12,000	Highest Productions, The Hessing Group/AEG Live
9	\$702,345 \$18,037K	CHER, VILLAGE PEOPLE HTS Centre, Michigan, Farmington Hills, April 30	11,185 11,000	Clear Channel Entertainment
10	\$608,040 \$35,151K	WIDESPREAD PANIC Allen Pavilion at Arundel Centre, Annapolis, Md., April 22	19,752 14,000	Clear Channel Entertainment
11	\$597,063 \$56,353K	KENNY CHESNEY, GRETCHEN WILSON, UNCLE KRACKER Hollywood Casino, Biloxi, Miss., April 28	10,043 10,000	The Hessing Group/AEG Live
12	\$506,890 \$55,175K	BRUCE SPRINGSTEEN Darien Arena, Danbury, Conn., April 30	9,018 8,000	Jam Productions
13	\$471,420 \$75,401K	CHER, VILLAGE PEOPLE Highway Center, Council Bluffs, Iowa, April 26	8,878 10,000	Clear Channel Entertainment
14	\$456,675 \$45,145K	ALAN JACKSON, SARA EVANS, THE WRIGHTS Grand Slam, Las Vegas, April 22	8,532 8,000	Clear Channel Entertainment
15	\$446,850 \$44,140K	HOTLEY CRYE Palladium, Orem, Utah, April 14	8,771 8,000	Beaver Productions
16	\$340,261 \$30,033K	CHER The Regency, San Francisco, April 21	5,441 5,000	Clear Channel Entertainment
17	\$426,125 \$35,151K	GREEN DAY, MY CHEMICAL ROMANCE 100 Westwood Centre, Orlando, Fla., April 12	12,501 12,000	Cellar Door
18	\$423,625 \$35,151K	GREEN DAY, MY CHEMICAL ROMANCE Coliseum, Quebec City, April 12	12,112 12,000	Glenn Entertainment Group, House of Blues Canada
19	\$399,280 \$35,151K	VELVET REVOLVER, HOBBSTACKE Arlene Schnitzer Amphitheatre, Portland, Ore., April 19	8,796 8,000	Clear Channel Entertainment, In-house
20	\$372,692 \$65,513K	JAMES TAYLOR MGM Theatre, Grand Prairie, Texas, April 27	5,844 5,000	AEG Live
21	\$347,387 \$65,513K	BRODY O'LYAN, MERLE HAGGARD, AMOS LEE Orpheum Theatre, Boston, April 19-20	5,553 5,000	Clear Channel Entertainment
22	\$333,648 \$35,151K	GREEN DAY, MY CHEMICAL ROMANCE Live Corporation Center, Coral Gables, Fla., April 12	7,200 7,000	Fantasma Productions
23	\$331,905 \$35,151K	GREEN DAY, MY CHEMICAL ROMANCE Cricket Arena, Charlotte, N.C., April 20	8,809 8,000	Clear Channel Entertainment
24	\$313,970 \$75,151K	FISH FEEL, MICHAEL W. SMITH AUDIO ADRENALINE & OTHERS Velvet Interscholastic Amphitheatre, 9,087 9,000	9,087	Clear Channel Entertainment, Transparent Productions
25	\$313,767 \$49,715K	GAITHER HOMECOMING Spartan Center, Hershey, Pa., April 27	11,141 11,000	Clear Channel Entertainment
26	\$295,934 \$49,715K	VELVET REVOLVER, HOBBSTACKE Pace of Avalon City, Auburn, Calif., April 30	5,308 5,000	Cellar Door, Palace Sports & Entertainment
27	\$281,652 \$49,715K	ERASURE, ELKLAND Chicago Theatre, Chicago, April 6-8	4,944 4,000	Jam Productions
28	\$264,406 \$49,715K	GREEN DAY, MY CHEMICAL ROMANCE Verizon Center, Norfolk, Va., April 24	7,245 7,000	Rising Tide Productions, Home Music Live
29	\$258,076 \$41,133K	JOHN HELLENCAMP, DONOVAN The Plaza of the Great Cities, 7,334 7,000	7,334	Jam Productions
30	\$245,243 \$49,715K	MARK KNIFLER Entertainment Center, Adelaide, Australia, March 13	1,452 1,000	Highest Chug Entertainment, Jack Weiss Presents
31	\$234,557 \$49,715K	KEITH URBAN, KATRINA ELIUM Tyson Auditorium, Washington, March 19-18	7,028 7,000	The Hessing Group/AEG Live
32	\$233,237 \$12,702K	NORAH JONES Verizon Center, Washington, New Zealand, March 30	4,904 7,000	Pacific Entertainment
33	\$229,039 \$35,151K	SLIPKNOT, LAMB OF GOD, SHADOWS FALL, SWORN ENEMY Coca-Cola Center, March 12	8,643 8,000	Clear Channel Entertainment
34	\$229,156 \$37,715K	STING, PHANTOM PLANET Pepsi Center, Eugene, Ore., April 2	5,351 5,000	The Next Adventure, Bill Graham Presents
35	\$225,690 \$49,715K	GAITHER HOMECOMING Pepsi Forum, Memphis, April 18	7,471 7,000	Clear Channel Entertainment

Chayanne

BY LEILA COBO

After a 20-year career and 12 studio albums, Puerto Rican singer Chayanne is one of the undisputed icons of Latin pop. Often referred to as a heartthrob, Chayanne is much more.

He is a relentless performer whose last world tour spanned more than a year with 110 dates in 26 countries. He is a success at retail and radio, scoring eight No. 1 hits on the *Billboard* Hot Latin Songs chart.

He is also a successful actor who has appeared in film and TV with the likes of Calista Flockhart and Vanessa Williams. And he has been featured in countless advertising campaigns for such products as Pepsi and Dentyne.

"Chayanne genuinely represents the best of Latin entertainment," Frank Welzer, chairman/CEO for the Latin region at Sony BMG, told *Billboard* last year. "He is the ultimate performer who can sing, dance and act equally well, and he's one of the best-looking people on the planet. He also happens to be a joy to work with and one of the nicest people I know."

Between working on his upcoming studio album for Sony BMG and promoting his current set, a compilation of romantic material titled "Desde Siempre," Chayanne sat down for a live interview during the recent *Billboard* Latin Music Conference. Here are highlights from that session:

Q. During your "Provócame" tour 12 years ago, you played in 12 countries. Last year, you went to 26. Did you ever think you would come so far?

A. Three weeks ago, I went to Australia for the first time. And it's one of those countries we do little by little. When I did "Provócame," I went to Argentina and Spain for the first time, and now these are countries where I play 12-15 shows at a time. When I did those 12 countries, I thought, "Now what am I going

to do next? What am I going to make up?" And I'm telling you, every tour, every album is about looking for new things and creating an illusion. That's why I'm still in the business. When I stop feeling that, it's time to take other decisions.

Q. Many major pop acts stop doing promotion, save for key, large outlets. That hasn't been true in your case, has it?

A. When it's time to release an album, you have to travel to many countries. Media is so advanced now, and whatever comes out here will come out in Japan or Spain or elsewhere. But you need to have presence. It's very important that people know what you're doing, what you're feeling—that they know that what you're doing is natural and spontaneous. When people see you enjoying yourself, that's when people appreciate it and say, "He's doing what he feels."

Q. You began your career with Los Chicos, an all-boy band in Puerto Rico. How did that come about?

A. It was an accident. We've always had music in our home, going back to my grandparents, playing instruments, living the folklore of Puerto Rico, the traditions, where [at Christmas] you played guitar, ukelele, shakers.

We all lived that since we were very small. I played percussion, but my sister was the one who sang and danced. She was going to be in a group made up of three girls and four boys. But they were college-age, so that fell through. And because I was the one who was always with my sister—I was her *chaperone*—they asked me to be part of a group of boys. I was around 10 years old. And they called it Los Chicos because

we were all boys [*chicos*], 10 and 11 years old. I did my first album with them when I was 10, my first movie when I was 12.

Q. Did Los Chicos serve as the basis for much of what you do today?

A. If we were rehearsing for the tour, it was at least four hours of dancing and singing. Create the steps, memorize them, repeat and repeat. That was my schooling. I now go to Los Angeles to choose my dancers—even though my band is here [in Miami]—and to create the steps.

I try to choose dancers who understand Latin rhythms along with urban and pop choreography. We rehearse at least eight hours a day... Having started with Los Chicos unconsciously taught me many things. It was a game! When you're 10 or 11 and you perform in stadiums in Costa Rica or Guatemala, you're playing that you're in a helicopter, and there are 30,000 people, and it's not a soccer game but your concert.

Q. Obviously, it's very difficult to go solo after being in a boy band. Were you very clear that you wanted to be solo as well?

A. I knew I wanted to continue in music. And I kept studying. I took vocal lessons, dance lessons. I went to the gym—I've been lifting weights since I was 14, even if it doesn't show! And I prepared for the opportunity. And I was lucky that the opportunity came nine months later in Mexico, with someone who was marvelous with me: Fernando Hernandez, then president of Ariola.

Ariola had huge income.

I know! [laughs] They had Juan Gabriel, Rocio Jurado, José José. They had a marvelous catalog, and it was the first time they began with a new artist—relatively speaking.

Q. How did Chayanne become your nickname?

A. They wanted to change it when I did films, because they said I would never be successful in film with that name—because it was one name. They wanted to see two names, and Chayanne Figueroa didn't cut it. My mom gave me the name [My family] lived in New York and

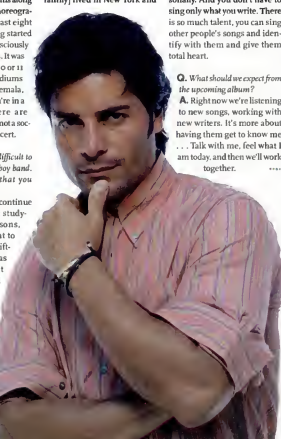
watched a TV series called "Cheyenne." And she liked the series and the character, and when I was born, she started calling me Chayanne. My real name is different [Elmer]. Actually, I'm getting to like it now.

Q. Today's labels talk about signing singer/songwriters. You don't write. Why not?

A. I don't write a big percentage of my material because I've dedicated my time to my music and the show. I try to have my writers know me—not only through my career but also personally. And you don't have to sing only what you write. There is so much talent, you can sing other people's songs and identify with them and give them total heart.

Q. What should we expect from the upcoming album?

A. Right now we're listening to new songs, working with new writers. It's more about having them get to know me... Talk with me, feel what I am doing, and then we'll work together.



HIGHLIGHTS

CHAYANNE

1978: At age 10, joins Puerto Rican boy group Los Chicos

1984: Releases first solo album, "Chayanne Es Mi Nombre" (Ariola)

1989: Enjoys his first No. 1 on the *Billboard* Hot Latin Songs chart with "Fuíste un Trozo de Hielo en la Escarcha"

1990: Receives his first Grammy Award nomination for "Chayanne"

1996: Stars in the film "Dance With Me" with Vanessa Williams and Kris Kristofferson

2002: Releases "Grandes Éxitos," his first greatest-hits album

2004: Receives his fourth Grammy nomination for the album "Sincero"

SYSTEM OF A DOWN IS READY TO 'MEZMERIZE' ITS FANS

DOUBLE DOWN

PHOTOGRAPH BY ROBERT SEBREE

BY TODD MARTENS

LOS ANGELES—Few acts can trot out a Peter Jennings newsreel before a concert and have a hard-rock audience of 6,000 erupt in cheers. For fans of System of a Down, however, a pre-show report on genocide is as fitting as a guitar solo.

It is a Sunday night in late April, and System of a Down is staging its third hometown concert to benefit human rights and genocide awareness organizations. The group is about to embark on a world tour, and the L.A. crowd has gathered not to see the band off or hear a glimpse of its upcoming material. Instead, the atmosphere at the Gibson Amphitheater (formerly Universal Amphitheater) is that of a family reunion, where high schoolers and adults stand and cheer a heavy metal guitar line—or an ABC news clip from 1999—all in the name of Armenian heritage.

Fans drape the Armenian flag over the balcony, and the mosh pit near the front of the stage is a blur of red, blue and orange as fans brandish flags in the crush. A fan in the back yells "f*ck Turkey"—a remark directed at the country that perpetrated the Armenian genocide of 1915—and the audience explodes in cheers that rival anything the band received at Ozzfest in 2002.

"This band didn't start to change the world," guitarist/songwriter Daron Malakian later says from the stage. "This band didn't start to change your mind. This band started just to make you ask questions."

BRINGING ITS OWN OPINION

System of a Down's ethnic appeal and political directness are not the typical qualities of today's megastars, and that says nothing of the band's music: a metal-laced mesh of off-the-wall rhythms and whiplash shifts in direction.

The American/Columbia act has sold nearly 6 million albums in the United States, according to Nielsen SoundScan. The group's 2001 effort, "Toxicity," is its most successful so far, scanning 3.5 million copies.

On May 17, System of a Down will release the first half of its most ambitious project, a double-album that will be issued as two separate discs nearly six months apart.

The first disc, "Mezmerize," was introduced in March with first single "B.Y.O.B.," a thrashy, Black Sabbath-inspired anti-war anthem. The song is highly critical of U.S. policy in the Mid-

dle East. ("And we don't live in a fascist nation," Malakian sings with far from subtle sarcasm.)

Loaded with four-letter words, it is not the obvious choice for a radio cut. Singer/songwriter Serj Tankian says the band chose the song with hesitation.

"It's such a heavy and aggressive song, and we didn't want a political song as our first single," he says. "But it's so powerful and so different from everything else on the radio, we thought we could get away with it, even though we don't want to be pigeonholed as a political band."

Yet Tankian can't escape politics. As the co-founder of Axis of Justice, the activist Web site he runs with Audioslave's Tom Morello, Tankian is the most politically active member of System of a Down.

Mild-mannered and articulate, Tankian chooses his words with the conscientiousness of a scholar. He shows up for an interview in a suit, while Malakian slouches next to him in jeans and a T-shirt. In the words of producer Rick Rubin, Malakian is the "darker, more aggro character, and Serj is the poet."

"The word 'politics' is a funny thing," Tankian says. "A lot of people say, 'Hey, I'm not political,' and they don't realize that, in today's world, economics, politics, class struggle and social structure, are all tied together. It affects us directly, whether we like it or not, or whether we want to pay attention to it or not. Our lives are political, and System of a Down is a band that talks about politics and has very strong points of view."

System of a Down is also the band Columbia Records Group chairman Will Botwin describes as the company's "flagship." He says the label is counting on "Mezmerize," and follow-up "Hypnotize"—which is planned for a November release—to surpass the sales of "Toxicity."

"We sold more than 5.5 million worldwide, and our expectations are that this upcoming record is going to exceed that," he says. "We look at what happened last time as a barometer for what our goals need to be for this record."

Fans first got a taste of "Mezmerize" when the track "Cigaro" was leaked to the Internet. At the time, the band's representative claimed the cut got out against the group's will.

But that was not the case.

"It was our choice to put it out," Tankian says. "Everyone



made it sound like it leaked. Marketing efforts get more interesting day by day."

The cut—in which Malakian turns a reference to the size of male anatomy into a statement about the egoism of the ruling class—made it onto the airwaves. Despite not being officially worked at radio, "Cigarro" peaked at No. 29 on the *Billboard* Modern Rock chart.

"Cigarro" tapered off the chart in about eight weeks. While it failed to rack up a 35-week run on the tally like "Chop Suey" did in 2001, Jacent Jackson, assistant PD at WQXX (Q-107) Chicago, said it proved that fans were eager for more System of a Down.

"It didn't perform as a callout record for us, and the lyrical content on the song is pretty ridiculous, but the phones were phenomenal," he says. "System of a Down is probably the most important band in hard rock today. They appeal to alternative listeners, and they're strong and crunchy enough to appeal with the hard rock crowd... But whether the new [songs] will become another 'Chop Suey' remains to be seen."

Like all of its previous work, the act recorded the albums with Rubin, who signed the band to his American Recordings imprint in 1997. If there is a noticeable difference between "Cigarro" and past System of a Down songs, it is that the first voice one hears is that of Malakian and not Tankian.

Tankian is still the group's primary vocalist, and Malakian has always composed essentially all of the band's music—coming off as hard rock's answer to Frank Zappa. Yet "Mezmerize" and "Hypnotize" sees Malakian writing more lyrics than he has before. Malakian even splits vocal duties more evenly with Tankian and sings lead on a few cuts.

Tankian and Malakian run their own record labels, but Tankian's Axis of Justice Web site is becoming increasingly more visible, and in 2003 he recorded an album of largely experi-

mental instrumental music with Armenian musician Arto Tunçboyacıyan. With Malakian taking on a more active vocal role, one gets the impression that Tankian is taking a step or two back from band.

"I'm starting to compose music for films," Tankian says, "and I don't like being committed to one thing, whether it's the singer of a band or one band in general. System of a Down is part of what I do, but it's just part of what I do. I don't define it, nor does it define me."

Malakian, however, notes that only those outside of the band's inner circle will be surprised to hear him sing more. "I've always been vocally involved with System of a Down, not necessarily as a singer, but I've written a lot of the melody lines and the vocal patterns. When I wrote something before, I had Serj in my head, but this time I had both of us in my head."

In discussing the new albums, Malakian and Tankian always refer to them as a single project. To the band, "Mezmerize" and "Hypnotize" are one album released in two parts, with both topping off somewhere between 35 and 40 minutes.

"You don't have a bunch of kids dropping acid like they used to," Malakian says. "You can't just release double albums and expect people to sit there and devote their time to it. Our songs are tough to digest, and I would feel really uncomfortable handing someone a CD with 25 songs staring them in the face."

Rubin agrees, saying he recorded about 35 songs with the band and was unable to get it down to a number that was manageable. "Everything in today's culture is short term and disposable," Rubin says. "We're living in a time when people don't seem to even listen to one full album, so we felt the only way for it to get properly heard was to spoon feed it."

Still, Columbia is trying to make a permanent impression with this project. "We've been working this record on the street for about eight months already," says Stu Bergen, Columbia Records Group executive VP of rock music.

System of a Down manager David "Beno" Benveniste says street teams have been given everything from "stickers to bags to skate decks to election posters" to hype the releases in recent weeks. "The kids eat all those things up," he says.

Additionally, for six weeks leading up to the release, Best Buy's Sunday circular has printed a weekly countdown to the album's release date. On May 17, the group will perform at the Best Buy in Burbank, Calif.

Indie retailers, however, will not be left out. They will receive an "extremely limited" picture disc version of "Mezmerize." For a release of this magnitude, Botwin says the company is careful to include everyone.

"It's a balancing act," he says. "You're trying to be expansive and bring more people into their music, but it's the band's desire to address their fans directly first."

To that end, the group is in the midst of a 10-city "guerrilla tour" that began April 25. The band is playing small venues in major markets, with ticket information and show locations being announced just days before. Bergen says shows in San Francisco and Denver sold out in less than 30 minutes.

The band will make its first major national TV appearance May 7, performing two songs on "Saturday Night Live." System of a Down has generally stayed away from the late-night talk-show circuit, and the band will nix anything too commercial.

"We recently received an e-mail from a documentary filmmaker in Israel," Tankian says. "He wants to use 'Aerials' for making a film about bats. He saw these Armenian monks listening to and singing 'Aerials' in Jerusalem. He's not paying anything, but I think that's cool. That's more our cup of tea than a football commercial."

This month the group will head overseas to perform at European festivals, and then launch an arena tour of North America with the Mars Volta in late summer. It will be System of a Down's first large-scale U.S. tour since Ozfest in 2002.

"We could have put out another record really quick and played on the fact that 'Toxicity' did really well," Malakian says. "But we were determined to make another record instead. I want to stay a fan of System of a Down. We can't become everyone's favorite band."



COPYRIGHT OFFICE SEEKS LOST AUTHORS

ORPHAN SONGS



By Bill Holland

WASHINGTON, D.C.—In late 1946, glamorous Savannah Churchill, the All-City Keys of her day, recorded the ballad “I Want to Be Loved (But Only by You)” for Manor Records, a New Jersey-based independent label.

By May 1947, the Manor disc had soared to No. 1 on the *Billboard* Jukebox Race Records chart, where it stayed for eight weeks.

Other such Manor releases as Deek Watson & his Brown Dots’ reading of “(I Love You) For Sentimental Reasons”—later a hit for Nat “King” Cole and Sam Cooke—also clicked with the record-buying public.

But 58 years later, Manor Records is a mystery. Music historians say anyone who wants permission to reissue those discs will find that the paper trail to the ownership of Manor has disappeared.

The Manor discs, in other words, are “orphan works.”

The term, conjuring visions of Charles Dickens’ poor Oliver Twist, refers to copyrighted works whose owners are difficult or impossible to locate.

The scope of the problem is not lost on the Copyright Office, which has asked for public comment on orphan works, including sound recordings, films, illustrations, text and photos.

More than 700 individuals and groups have answered the call, including music industry bodies of all stripes. The comments are posted on the Copyright Office Web site (copyright.gov). After its May 9 deadline for such comments, the office will formulate a plan to submit them to Congress—if it concludes that such a plan is needed.

Those who seek to use orphan works want Uncle Sam to establish clear guidelines on how to reduce their legal risks. Content companies are OK with that, as long as there isn’t any conflict with the rights of in-the-shadows authors and rights holders who might later come forward.

Music interests want prospective users to make a good-faith effort to identify and contact copyright holders. Most want those efforts to be documented in some manner, perhaps by codified steps, including the use of new or established databases.

Some suggest users pay into an escrow fund, with unclaimed monies eventually being put into programs that conserve and restore works.

A number of the respondents point out the limits of the issue as it pertains to music.

In separate filings with the Copyright Office, ASCAP and BMI each wrote that ownership of the musical compositions they administer is generally well-documented in their respective online databases. Similarly, the Recording Industry Assn. of America says the ownership of modern-era sound recordings is well-documented.

“Federal copyright subsists in sound recordings only if they were first recorded on or after Feb. 15, 1972. The labels and packaging materials for recordings issued since 1972 almost invariably identify the owner of copyright in the phonorecord, and the same information is contained in readily accessible metadata that accompany legitimate downloads of sound recordings made available online,” the RIAA filing stated.

“Moreover, while we have not collected empirical data concerning this question, we perceive that, relative to other types of works, the copyrights in a high proportion of sound recordings are registered,” and therefore the owners can be traced.

However, a *Billboard* search in 2000 of U.S. copyright registrations for 100 best-selling or critically acclaimed albums released in 1997, 1998 and the first half of 1999 revealed that about one-third did not have any copyright registration (*Billboard*, Nov. 18, 2000).

Several sources—including Sam Brylawski, former head of the sound-recording division of the Library of Congress—say labels have since become more consistent when it comes to registering works in the face of growing online piracy and the development of online music services.

The RIAA contends that pre-1972 recordings—covered only by state common law—are outside the scope of the Copyright Office proceeding.

Other groups believe pre-’72 recordings should be included in the Copyright Office recommendation. They say that without orphan status for such works, the public might be deprived of recordings of musical, cultural or historical significance—like the music of Churchill.

Jazz reissue producer Michael Cuscuna says there are “a bunch of little labels” that likely are in the same limbo as Manor, including Urania (the jazz label), Rico and Regina.

“A person seeking permission to use an older work needs to untangle the complicated history of mergers and acquisitions,” the filing by the Library Copyright Alliance said. “And since the person [is] seeking to use the work for at most nominal compensation, the corporation has no incentive to invest adequate resources in locating the records concerning the work,” which are often missing or lost.

A study soon to be published by the Council on Library and Information Services looked at the copyright history of 400 heritage records released between 1897 and 1964. The study finds that the current ownership of 25% cannot be identified. Many 1950s indie labels appear to be orphans, but by the mid-’60s, few labels appear to have orphan status.

Musiciologist Tim Brooks, the study’s author, says the apparent orphan works in question include blues, R&B, rock’n’roll, jazz and country.

In his filing with the Copyright Office, Brooks wrote that two reissue producers “tried hard to find ownership of Manor, but the trail went cold.” They proceeded with

CALL FOR COMPULSORY LICENSE GROWS

WASHINGTON, D.C.—Three major artists' groups are calling for a new compulsory license that would allow artists to reissue their out-of-print recordings if the labels that control the masters do not have any such plans.

The Future of Music Coalition, the American Federation of Television and Radio Artists and the American Federation of Musicians propose a feasibility study for such a license in a Copyright Office filing on "orphan works."

They call the plan a "cousin" of the orphan-works issue.

"If a record label does not press and sell physical copies of a sound-recording copyright through normal retail channels in the U.S. for a period of two years (whether or not the recording has been commercially released and distributed in the past), the recording artist who created the recording would be able to apply for such a license," the groups wrote.

Under the proposal, an artist would be granted "an exclusive license to manufacture and commercially distribute the sound-recording copyright in physical format and a nonexclusive license for all other rights."

Along with this license would come the responsibilities "traditionally borne by the labels"—including manufacturing, distributing and promotion.

Artists would be responsible for paying their label "a portion of the profits." They would also have to pay songwriters and union obligations for the session musicians and vocalists, if applicable.

A spokesman for the Recording Industry Assn. of America tells *Billboard* the group doesn't see any need for such a plan. "We think the Internet is the best answer to this issue, as it opens up new marketing opportunities for record companies."

The organizations say their licensing plan would provide "found money" for all parties and "generate new income for [both] a recording industry that has complained continually about falling income and for many artists who never were, or are no longer, superstars."

—Bill Holland

their reissues, in one case putting money in escrow, but no claimant ever emerged."

Brooks is among numerous parties that see potential benefits of a compulsory license to resolve the issue of orphan works (see Opinion, page 4).

Brylawski tells *Billboard* that something should be done to help reissue producers and scholars.

"One could expend so much in the way of resources, dotting every 'i,'" he says. "The bulk of a budget to reissue an esoteric recording could be spent by doing no more than research to contact presumed owners."

"Pre-1972 recordings are protected by state laws until the year 2067," Brylawski notes. "If we're having trouble tracking down owners of 1948 companies and performers now, imagine how it will be in 30 years, a time when those recordings will still be protected by state laws." (Not all legal experts agree that all states protect older recordings.)

"It's no wonder that aside from major-artist releases, the bulk of publishing of historical recordings occurs overseas, where it is legal. In the U.S.," he says, "it's going to be most probably technically illegal."

Several filings argue that overly cautious administrators or lawyers often impede prospective users of orphan works.

The comments of the Glusko Samuelson Intellectual Property Law Clinic, helmed by American University copyright professor Peter Jaszi, are typical: "One of the main findings that emerged from conversations with prospective users of 'orphan work' is that the main bottleneck to making these available lies not with individual artists or scholars, but with so-called gatekeepers."

"These risk-averse institutional actors have more to lose, in economic and reputational terms, than do individuals from a choice to use a work without explicit authorization. As a result, gatekeepers tend to embrace the cautious rule of 'just say no.'"

Members of Congress recommended the Copyright Office inquiry after hearing from such discouraged citizens—including the Library of Congress, whose bread and butter is restoring and archiving old published and unpublished materials with unknown copyright ownership.

Savannah Churchill



BEYOND

CONCORD RECORDS ON A ROLL WITH GRAMMY WINS,
FANTASY PURCHASE BY DAN OUELLETTE

As told by the label's late founder, Carl Jefferson, the Concord Records story began "accidentally."

Jefferson was a Lincoln Mercury dealer in the small California town of Concord, 30 miles east of San Francisco. After founding a modest summer jazz festival there in 1969, he soon discovered that some of the straight-ahead performers he booked had been left behind by the rock and jazz-fusion boom.

When guitarists Herb Ellis and Joe Pass told him they could not score a recording deal, he replied, "Hell, how much could it cost?"

In an interview with this writer in 1993, two years before his death, Jefferson recalled, "I was making a profit at my car dealership at the time, so I said, 'Let's just do it.'"

Other musicians with similar laments followed as one project led to the next, and quickly—even before a label was officially established—Jefferson had a 10-title catalog. Finally, he formed Concord in 1973 "to keep the record-making process going. I wasn't thinking of this as a commercial endeavor at all. I was doing it for the musicians, because jazz was so devastated at the time."

Today, Concord, based in Beverly Hills, Calif., is a significant player—not just in jazz circles (where it is the No. 1 independent jazz label, according to the *Billboard* charts), but also in an array of adult-oriented genres, from pop to Latin.

Concord enjoyed a banner year in 2004. In July, the label switched from independent distributor Innovative Distribution Network to Universal Music & Video Distribution. In August, Concord issued Ray Charles' "Genius Loves Company,"

which won eight Grammy Awards and has sold almost 2.5 million copies, according to Nielsen SoundScan. And in November, it completed the acquisition of Fantasy Records, the Berkeley, Calif.-based gold mine of jazz, pop, rock and R&B titles, for a reported \$83 million.

Prior to "Genius," Concord's biggest hits were Barry Manilow's "Here at the Mayflower" (which sold more than 180,000 copies), a self-titled CD from vocalist Peter Cincotti (167,000) and the Rippingtons' "Life in the Tropics" (nearly 160,000). But the success of "Genius" changed all that.

The label is not only signing more acts but finding that it has more leverage in attracting premium performers. To Foster, head of Concord PR, says, "People are taking the label more seriously now. We've become a player."

For 2005, Concord has a full docket of jazz-and-beyond releases scheduled, including a Sergio Mendes collaboration with the Black Eyed Peas' Will.I.Am; an Earth, Wind & Fire-inspired project piloted by Maurice White; a live Sonny Rollins album recorded four days after Sept. 11, 2001; and a full-year 25th-anniversary celebration of its Latin jazz arm, Concord Picante, with CDs by Eddie Palmieri and Poncho Sanchez.

Earlier this year, Concord merged its labels—Concord Jazz, Concord Picante, Jazz Alliance, Peak, Stretch and Playboy Jazz—with Fantasy's imprints, including Contemporary, Debut, Milestone, Kicking Mule, Stax/Volt, Riverside, Prestige, Pablo, Specialty and Takoma. The resulting Concord Music Group boasts the world's largest independent jazz catalog and one of the largest indie archives.

Marquee performers on adult-pop-oriented Concord Records include Manilow, Cincotti, Michael Feinstein and Ozomatli. Concord Jazz features singers Karrin Allyson and Keely Smith, pianist Marian McPartland and singer/saxophonist Curtis Stigers. The Concord Picante roster in-

cludes the Caribbean Jazz Project. Stretch is home to Chick Corea, and Peak spotlights such smooth jazz acts as the Rippingtons and Paul Taylor.

The Fantasy catalog features material by such jazz legends as Miles Davis and John Coltrane as well as influential pop acts like Little Richard and Creedence Clearwater Revival.

Though still an indie, Concord is releasing music at the accelerated rate that was once a major-label hallmark. And although the Fantasy acquisition has put it on the scale of a major label, Concord continues to operate with the flexibility and independence of a smaller company.

"We're always seeking to stay a step ahead of other labels," Concord GM Gene Runmyer says. "But the majors turn like a battleship, and we can spin on a dime by just walking down the hall to do business."

Gen Barros, Concord's president/CEO of the last 10 years, says the label has veered radically from the path of most contemporary recording-industry models.

"Those old formulas no longer apply," Barros says. "Like in the wine world, the less you doctor the product, the better it is. We want our artists to create from the heart and soul. Then it's our job to take their music to the widest possible audience."

In the past, Barros says, the label was recognized for its artistic excellence while its commercial endeavors were lacking. But shortly before his death, Jefferson—who was more jazz fan and scout than astute label executive—brought Barros aboard to helm the enterprise.

"We've been working on equaling things out, to pull the marketing and sales up to the same level as the art," Barros says. "We're achieving that by coming up with creative ways to get the music to the audience."

Runmyer says the old industry model was to just release music and let potential consumers seek it out. "We subscribe to finding where the consumers are and bringing the music to them."

"We'll never turn our backs on our retail partners. We won't do anything to hurt them," Run-

GENIUS

sey says. "But we are looking into other joint ventures like our partnership with Starbucks, where 33 million people a week were exposed to Ray's album." (While Concord continues to work with Starbucks, new collaborative retail projects have not yet been confirmed.)

Jessica Sendra, the jazz buyer for Borders Books & Music for the past eight years, has noticed a big improvement in the way Concord does business on a retail level. She compares its musical diversification to Blue Note and Verve.

"Concord continues to have a dedication to jazz in addition to recording music to keep the lights on," Sendra says, also applauding the label's attention to packaging and other details.

"Concord has become very good at identifying current trends," she says, noting that it has been particularly adept at finding talented vocalists like Allyson. "But most importantly, the label is also releasing all of its albums with a marketing plan that includes artists touring, great radio and in-store appearances. The label is running on all cylinders."

Rumsey compares Concord's marketing strategy to an orchestra where each member has time to practice all of its performance pieces. "We allow for a proper amount of lead time, something like 3½ to four months before the street date, and we don't follow a cookie-cutter approach," he says. "We get a good press story started, then coordinate closely with radio and retail."

It also helps to have major distribution.

"Bringing with Universal has helped us grow our business tremendously. It's been amazing," says Concord VP of sales Joyce Castagnola, a former senior VP at UMVD. "But Universal has a lot more people in the field, in retail and A&R. We couldn't have done the big deals without Universal."

John Burk, executive VP/senior VP of A&R, says Concord has been ramping up a slew of projects in light of the success of "Genius Loves Company." "We're not giving up on jazz, of course, but we are looking to further expand the direction of the music," he says.

Burk, who was mentored by Jefferson for six years, notes that the expansion got into full swing with Charles, who was perfect because he was a jazz artist who was also uniquely successful in so many other genres.

"At the time we started talking with him, no one was knocking on his door to work with him," he says. "In a similar vein, we're looking to work with a whole segment of disenfranchised artists who are being underserved by the present models in the record business."

That's a key reason why roots-rocking drummer/producer Jamie Oldaker decided to link up with Concord for his debut CD as a leader, "Mad Dog & Olkie." The set features guest performances by Eric Clapton, Vince Gill, Willie Nelson, J.J. Cale and Taj Mahal and is scheduled for a July 12 release.

"I may not sell a million out of the chute, but I know I won't get lost in the system here," Oldaker says. "I like Concord. I like the roster, and plus I get to talk on the phone with the people who are making the decisions. With Concord branching off beyond jazz, this is a good place for this project."

While Concord's expansion will continue, jazz will still be "at the heart and soul of the label," Barros says. He says its new signings will include the "blue chip" (legendary players like Rollins who he believes are not getting the exposure they deserve) as well as up-and-coming talent like pianist Taylor Eigsti, pop-jazz singer LaToya London (a former "American Idol" contestant) and trumpeter Christian Scott.

"There's a whole new generation of extremely talented young kids who are playing jazz," Burk says. "We're thinking of new ways of marketing them, like recording samplers and packaging them on tour together. We want to capture that explosion of the young."

On the Fantasy catalog front, little has been decided, though Barros notes, "We're looking very carefully at how to treat this treasure we have. We'll be dusting off the archives and putting them into a new spotlight."

Concord VP of artist and catalog development Nick Phillips, who is based in the Fantasy building in Berkeley, says, "There are lots of opportunities to make compilations and reissues that combine the Concord and Fantasy catalogs." He estimates that new reissue material will be released in the fourth quarter.

Phillips too was mentored by Jefferson, beginning in 1987. So, considering how Concord



has branched out, is "Jeff," as he was fondly called, rolling in his grave?

"I think he'd be proud of where we are today," Phillips says. "Growing from an indie mom-and-pop label to purchasing the Fantasy catalog would have been to him like the minnow that swallowed the whale."

Barros agrees: "Jeff asked me on his death bed to run the label. He knew our tastes in music were different, but he said he trusted me that I would do the right thing. I didn't know if I was buying into the company or asking for his daughter's hand, but he handed his baby over to me."

"We've built on his foundation and kept the artistic integrity that he fostered. Maybe he would have disagreed with what Concord has released in recent years, but in the end, I believe he'd be very proud."



CLOCKWISE FROM TOP LEFT: Concord Records GM Gene Rumsey, singer/saxman Curtis Stigers, executive VP John Burk, jazz sextet the Rippingtons, singer Karrin Allyson, the late Ray Charles, president/CEO Glen Barros, vocalist Peter Cincotti, percussionist Poncho Sanchez and singer LaToya London.



STARS

MAY
14
2005

When "El Vacilón: The Movie" premieres later this year, fans of the Spanish-language radio show on which the film is loosely based will get exactly what they paid for: the kind of raunchy, racy, R-rated humor that has made "El Vacilón de la Mañana," heard on WSKQ (La Mega 97.9), one of New York's top morning drive programs in any language.

The movie chronicles the fictional misadventures of "El Vacilón" hosts Luis Jimenez and Ramon "Moonshadow" Broussard, who play themselves. Jimenez, who wrote the script, says the film is merely a big-screen version of "some of the wild stories callers tell us, with me and Moon putting ourselves in these crazy situations."

Had Jimenez instead chosen to document his life story—as his radio rival Howard Stern did in 1997's "Private Parts"—the resulting film may not have been as sophomorically funny, but it would likely be as entertaining, if not uplifting.

Jimenez's rapid rise to radio prominence is an engrossing rags-to-riches story that begins in the Puerto Rican town of Caguas, where the teenage Jimenez never wanted to be anywhere but on the air. >>

BY ROBERT
DOMÍNGUEZ

LUIS
JIMENEZ

LA MEGA 97.9 MORNING MAN TURNS MOVIE STAR



**Congratulations Luis and Moon
from your family and friends at SBS**



SOMOS RADIO

JIMENEZ (cont.)

from >>>30

He and WSKQ PD George Mier, whose father was an engineer at a radio station in Caguas, were friends in middle school. The classmates "would walk around the track and talk about radio all the time," Mier recalls.

Jimenez's first radio job, at 15, wasn't really a job—he worked for free at a station that played soft ballads. "It was a Lite-FM type of station, and I'd get to read news and talk three times an hour," Jimenez says. "But I was too young for the format. The owner would call me up and say, 'Slow down! You're talking too fast!' I would forget about the easy format and just go crazy," he adds, laughing.

The experience proved invaluable, but it was Jimenez's friendship with Mier that eventually led to the big time. After Mier's family moved to Orlando, Fla., the school chums lost track of each other—until Jimenez's parents also moved the family to Orlando in the late 1980s. Mier's father was running a small station there, WONQ, and Mier offered Jimenez an on-air job.

"We hooked back up again and worked together four years in the Orlando market," Mier says. "He did mostly voice-overs for me."

The gig, however, was not exactly what Jimenez envisioned when he dreamed about being a radio star. For several years he had to supplement his meager income by working as a night janitor in a factory.

Things changed after Mier became PD at WSKQ, the FM flagship station owned by media giant Spanish Broadcasting System.

"After a month there, I decided we needed a new face for the morning show, and Luis is the only guy who came to mind," Mier says.

"We had done parodies on a small scale in Orlando, and I thought it could work if we put him here. At first, management didn't want to put him on in the morning. He went through an array of co-hosts until he hit it off with Junior Hernandez, and it eventually became the show it is now."

"El Vacilón," which roughly translates as "the morning party," is broadcast from 6 a.m. to 10 a.m.

In its early days, the show featured Jimenez and the late Hernandez acting as ringmasters for a morning circus of zany supporting char-

ing audience. La Mega became the city's No. 1 station in 1998. Five years later, "El Vacilón"—which had been battling Stern's show for the hearts and ears of morning listeners for years—finally topped Stern in the Arbitron ratings.

"Our success is because the guys are like a bunch of kids," says Mariar Alma, who is producer of the morning show and the upcoming movie, in association with Babylegs Entertainment. "They're like a gang, sitting in a living room, just hanging out and talking about whatever."

It may seem effortless, but one radio analyst says Jimenez and Co. know exactly what they are doing.

"It's clear they have a stronghold on the Spanish-speaking population," says Tom Taylor, editor of trade publication Inside Radio.

"It's gold-rush time in Spanish radio, and like with a lot of good, original shows, they don't go home and play golf after work. They work at it really hard, they're really close to their audience, and they know what's happening in the culture."

Jimenez's road to success has had its share of bumps, however.

WATCHING FOR WATCHDOGS

Though he claims to have toned down the show's borderline vulgarity in recent years, "El Vacilón" continues to be targeted by such watchdog groups as the National Hispanic Media Coalition.

"I would say it's to a lesser degree now, but it still goes on," NHMC president Marta Garcia says of the show's in-your-face content. "In the past they were blatantly pornographic. Now they're subtly pornographic."

But unlike Stern, who relishes a good public fight with his critics, Jimenez insists he doesn't enjoy controversy.

"This kind of thing affects me and gives me pressure, because I am very sensitive," he says. "We do have a clean purpose of making people laugh, even with our raunchy humor. We have no other purpose than that, and it does hurt me when people say they want us off the air and snuff like that."

"So listen to something else then!" Jimenez adds, chuckling. "Leave us alone! Leave us! I million people alone who are listening to this show!"

One huge fan of the show isn't worried about its naughty nature. Darryl Brown, executive VP/GM of ABC Radio Networks, recently negotiated a deal with SBS to syndicate "El Vacilón" in several U.S. cities with heavy Latino populations.

"Luis Jimenez is the guy in the morning, and we're extremely excited to be doing business with [SBS CEO] Raúl Alarcón Jr.," Brown says.

Jimenez, Alarcón says, "is relentlessly innovating, evolving, morphing and progressing. The one constant is his enormous appeal and a huge and loyal following. On behalf of all of us at SBS, I want to thank Luis for his years of dedication and service."

Though Jimenez is excited about the opportunity to reach a nationwide audience—and help promote the upcoming movie—he insists he is happy just to be working in front of a mic.

"If I weren't doing this, I'd probably be in Florida or Puerto Rico or whatever, but I would definitely be working on the radio," Jimenez says.

"I like this job. For any DJ, it doesn't matter how much we have accomplished, it doesn't matter how many years experience he has, or how much success. There's no experience like the first time they let you go on the air, even if it's just to say the time. It's the biggest thrill of them all."

Yo vacilo

Tu vacilas

El Vacilón de la Mañana

Thanks

for

12

years

of

getting

us

up

and

going

in

the

morning



RAÚL ALARCÓN JR.

acters, sexually charged banter, bawdy jokes, song parodies, phone pranks and the occasional hoax—not to mention a listening audience eager to call in and share their naughty stories, egged on by the studio crew.

On the strength of Jimenez's rapidly grow-

Advertising Age

LEADING THE WAY (READ NAME BEEN COVERED SINCE 1904)

ADVERTISING



“¡Ni ASÍ se controlan!”

MEGA 97.9 FM CONGRATULATES

**el
vacilón
de la mañana**

Luis Jimenez y Moonshadow • Lunes a Viernes 6-11

OFF THE AIR

A Q&A

BY ROBERT DOMINGUEZ

When Luis Jimenez walked away from the only job he ever wanted, little did he know he would soon become one of North America's top morning-show DJs.

This may come as a shock to the legion of radio fans Jimenez has been entertaining for the past dozen years as host of "El Vacilón de la Mañana," on WSKQ (La Mega 97.9) New York, but the notorious shock jock was once so intimidated by the prospect of manning a mic in such a massive market that he was about to turn down the job.

Luckily for the station—and its parent company, Spanish Broadcasting System—Jimenez got over his fright and stayed on for what became an unlikely success story.

The 32-year-old, Puerto Rico-born Jimenez, whose only previous experience was tolling part time at a small station in Orlando, Fla., soon turned four hours of racy jokes, skits, song parodies, hoaxes and pranks into the city's No. 1 morning drive-time program—managing to temporarily dethrone the King of All Media, Howard Stern, in the process.

But "El Vacilón"—"the morning party"—is more than just a breakfast staple for much of the city's burgeoning Latino population. In the 12 years since Jimenez has been on the air—

with original co-host Junior Hernandez (who died suddenly in 1998) and with current sidekick Ramon "Moonshadow" Broussard—the show has become a cottage industry, spawning several best-selling CDs, a series of sold-out live shows he has hosted at Madison Square Garden and an upcoming comedy film.

Not to mention complaints to the Federal Communications Commission about the program's over-the-top, often sexually charged antics.

Yet Broussard credits the "family atmosphere" Jimenez has nurtured in the studio for the show's success.

"What makes the show work is that first we're friends, and I think that's what makes the difference," says Broussard, who joined "El Vacilón" five years ago.

"Working with Luis means just being able to be yourself and not even thinking. There's a feeling of family, and everyone on the show feels like they're one of the guys, too."

Jimenez recently sat down with *Billboard* to talk about his career, the growth of the show and the eagerly anticipated "El Vacilón: The Movie."

Your movie was supposed to be released in February, but now it looks like it'll be later this year. What happened?

It was going to be a small, independent distribution deal, and then we consulted with [Luis Balaguer of Latin World Entertainment] in Miami, [who] saw the movie and said, "We can make this bigger—we can actually get a big company to lock this up with distribution." So that's what we're working on right now. He hopes this should be out [later this year].

No doubt it will have the same raunchy sense of humor the show is famous for?

I think it is a raunchy movie. We believe we can't do anything less than what we do on the radio, and more is what we did.

We actually went a little further with the movie. But it has a plot. Actually, one thing connects very well with the other. It's not just sketches.

But it is you guys just being yourselves in crazy situations? It's basically how people see Moonshadow and I, as two DJs. And what they think our lives may be off the air also.

You're always in a neck-and-neck battle for ratings supremacy with Howard Stern. He also starred in a movie, "Private Parts," as himself. Do you see people comparing the two?

The movies are totally different. His movie is based on his life, and our movie is not autobiographical at all. But I do believe he opened the doors for radio personalities to go beyond the radio. And I believe that probably if he hadn't made the movie, it would have never crossed my mind to even think that two DJs could make a movie and it could be successful.

Let's talk about your background. Is it true you were a janitor before coming to radio?

I started in radio when I was 15 years old. I got a chance to work for free at a radio station [in Puerto Rico], but then I couldn't really find a good job on the radio. I kind of decided to move with my parents to Florida. I requested a job at a radio station over there [WONQ], because the program director at the time, George Mier—the owner's son—told me that he had a job for me.

But when I got there his father said, "Well, I don't have any shifts. As a matter of fact, I can only maybe give you a Sunday." I worked as a storekeeper clerk for a hotel in Orlando, and I started working during the day at the radio station. But at night, my main source of income was being a janitor at a factory. I did that for a few years. That's how I paid the bills. The radio [work] was there, but I was making very little money with it.

How did you get to New York?

George Mier became the program director for WSKQ in New York. I guess he felt bad for what he did before, so he called me up for an interview with [Spanish Broadcasting System CEO] Raúl Alarcón Jr., and I was offered the midday shift, 10 to 3.

They put me on the air for one hour on a Wednesday afternoon, and I thought I did terrible. I was so nervous. I was coming down to Mr. Alarcón's office to tell him that I was too scared and that I didn't think I was ready for New **continues on >>38**



JIMENEZ



Congratulations to
Luis Jimenez and Moonshadow on making
El vacilón de la mañana
NY's "¡Numero Uno!"

VIACOM
OUTDOOR

sbs
SPORTS ILLUSTRATED



CONGRATULATIONS

EL VACILÓN DE LA MAÑANA



MCM

MERCADO / CABRERA / MUSIC

ARRESTING MOMENTS

Luis Jimenez, host of "El Vacilon de la Mañana," on WKQX (La Mega 97.5) New York, experienced the ultimate radio prank a few years ago. As PD George Mier recalls: "Detectives came to the radio station with a sheriff and a warrant ... very legit. In the middle of the show they burst in and said, 'Are you Luis Jimenez? You're under arrest.'"

"They stopped the show. They handcuffed him, took him outside the radio station, took pictures and put him in the back of a car for 45 minutes."



MIER

"Luis didn't know what was going on. It was all dead air on the radio. Forty-five minutes later they told him, 'We got you!' It was the ultimate prank! It was never done to him before, and we never found out who [staged] it."

Antics aside, Mier believes Jimenez has gained a loyal listenership because he is "a people person."

"It's never a 'This is about me' show," Mier says. "I think that's a significant reason why he is so successful. Luis does not disconnect from his people. The show is designed that Luis does not always have the punch line. Sometimes the listener has the punch line. As long as he stays in sync with the market, he will always stay where he is—at the top."

—DEBBIE GALANTE BLOCK

from >>p34

York, that it was too big for me.

I was rehearsing how to tell him when he looks up from his chair and says, "Welcome to SBS," before I could open my mouth. How do you tell Mr. Raúl Alarcón, "No, I'm scared?"

The next day I was going to leave, and they called me and said, "By the way, you're not doing mid-days. We lost one of the guys in the mornings, so you're going to fill in on the morning show until we get somebody." And as I always say, I'm still waiting. The guy has never shown up. The show started Monday, Aug. 9, 1993.

Describe the show in its early days. It must have been totally different from what it's like now. Oh, absolutely. I used to fight all the time with the station manager because he wouldn't let me develop the raunchy humor that I wanted to add to the show. It was very lame. We even had, like, three minutes of some guy talking politics, and there was a horoscope. If I did a joke, I would be called downstairs immediately: "How can you say 'malgas' [rear end] on the air? Are you crazy?"

After the manager left the company, I was free to do what I wanted because nobody was paying attention to this lame morning show. So I said, "Let me experiment," and that's how the show took off, with Junior Hernandez [as co-host] at that time.

Did you know him before that?

Yes, he was a DJ here. He was the guy who showed me New York even before I knew we were going to work together. He was like a brother. I miss him a lot. We would love each other like crazy and scream at each other and be cool five minutes later. Junior was great. He helped me take the show where it is today.

When did you know the show was finally taking off? Is there one clear moment when you said, "We've got it now, this is the di-



MOONSHADOW

rection we're going to take the show from now on?"

Yes—when I asked for a raise and Alarcón said yes. That's when I knew the show was taking off. I'm serious about this. I was very concentrated on making the show better. Everybody was giving me opinions and I wasn't really listening to anybody. I didn't want anybody to affect what I wanted to do with this show. I had too much of that before. So the show was a big success, it was in the top three [in ratings] at the moment, and I said maybe I can ask for a raise, and I did.

Are you always conscious of the ratings? I never concentrate too much on it. I actually hate it when somebody tells me the ratings are coming out, because that gives me so much pressure. I don't like to think about it.

There must have been an immense feeling of joy when the station finally hit No. 1, though, in 1998.

Yes—and I went into the office and I cried, because that happened a few months after Junior died. I cried because Junior wasn't there when it happened, and it was with him that I did it. It was a very emotional moment.

At this point, what is left to accomplish? You guys have your CDs, your live shows, the upcoming movie. Are there plans to do a TV show?

We've had offers to do that, but we don't want to because it's going to look so much like what Howard does. So we don't really want to get into that.

All these things come out of the radio show, so our main goal is to have the show keep growing on the radio, to have more people listen. All these things we do are because our fans ask for it, or we wouldn't do it. We think it's fun, but our main thing is the radio. We're not going to leave radio for Hollywood [laughs].



Gardenas Marketing Network and
The Carlos Vives 2005 World Tour
Congratulate Luis Jimenez &
"El Vacilon de la Mañana"
on 12 Great Years of
Success !!!



www.cmnevents.com

mega
97.9^{fm}



**Congratulations
Luis, Moon and the Vacilón crew!
From your amigo Polito Vega.**

Polito Vega

You Are
The Best!

**Universal Music Latino y su Familia de Artistas
Felicitan a Luis Jiménez y Moonshadow por los 12 Años
de continuo éxito del Vacilón de la Mañana.**



UNIVERSAL MUSIC LATINO



Dierks Bentley
He's a 'Modern Day Drifter'

42



Erika Jo
A new 'Nashville Star' is born

43



Jaci Velasquez
Crosses pond for a producer

44



Dave Matthews Band
Billboard reviews 'Stand Up'

46

MUSIC

MAY 14, 2005

ROCK BY RAY WADDELL

TIME FOR DMB TO 'STAND UP'

It's the first new studio album from Dave Matthews Band in more than three years. "Stand Up" is about to be counted.

The new record from the Charlottesville, Va.-based band takes DMB into new sonic territory under first-time DMB producer Mark Batson (Eminem, 50 Cent, India, Arie). "Stand Up" drops May 10 as an RCA DualDisc, with leadoff single "American Baby" already gaining ground at radio.

"I'm biased because we had such a good time making it, but I have to say for the time being it's my favorite," Matthews tells *Billboard*. "I don't think we've managed to have as much enjoyment in the studio as we did on this record, and I don't think we've necessarily come up with such a good result before."

"Stand Up" was recorded in the band's Haunted Hollow Stu-

dio in Charlottesville. Working in these familiar confines with Batson gave DMB a shot of creative adrenaline. "He sort of becomes a third arm to the band," bassist Stefan Lessard says.

"He's probably the only producer I've ever worked with that's able to produce at least four songs a day."

Batson's own chops and fast-paced studio ethic tapped into the band's instincts. "The pace of working brought a spontaneity to the songs that I don't think we've had on record before," Matthews says. "It has a real modern sound, but also a back-porch quality that really turned me on."

"Stand Up" ranges from world beats and funk jams ("Stand Up [For Me]," "Louisiana Bayou," "Smooth Rider") to spare piano-driven set pieces ("Steady As

continued on >>P40

COUNTRY BY DEBORAH EVANS PRICE

Van Zant Brothers Trade Southern Rock For Country

NASHVILLE—It took two Southern-rock legends to deliver one of this year's most-talked-about debut country records.

Lynyrd Skynyrd's Johnny Van Zant and brother Donnie of .38 Special make their official bow in the country market with the May 10 release of "Get Right With the Man" on Columbia Records.

"It wasn't an accident," Sony Music Nashville president John Grady says of landing the duo, which is using the moniker Van



"The album is a dream come true."

—DONNIE VAN ZANT

Zant. "We actively pursued Van Zant. It was their idea to make a country record. It was our idea to make it here."

Donnie Van Zant calls the project "a dream come true for us. We've been wanting to do this now for at least 10 years. We've got a brother, Ronnie, who was killed in 1977. He wanted to do a country record, so we are really getting to live out his dream too."

Johnny Van Zant says the brothers aren't going country, they've always been country. Indeed, if you poll any of today's core country artists, nearly all will eagerly pay homage to the influence of Skynyrd and .38 Special.

"[It's an] opportunity for radio to deliver the 35-year legacy of Skynyrd and .38 Special's audience into a contemporary radio format known as country," Grady says, adding that Van Zant's base is comfortable with rock and country.

"This is the right time," Johnny says of making a country album. "With people like Gretchen [Wilson] and Montgomery Gentry and Big & Rich making records, that's not far from us. We could have sung [Montgomery Gentry's hits] 'My Town' or 'Hell Yeah!'"

Donnie says it took only five minutes to decide whether Sony was the right place for them. "They told us from the very get-go, 'Go into the studio, be natural, be yourself.' That's what they wanted from us and that's what we did."

Produced by Mark Wright and Joe Scalfie, "Get Right With the Man" was originally set for a June 7 continued on >>P40



Dave Matthews Band

FACT FILE

Label: RCA

Management: Coran Capshaw, Red Light Management

Booking: Monterey Peninsula Artists

Publishing: Colden Grey (ASCAP)

Top-selling album: "Crash" (1996), 5.4 million

Last studio album: "Busted Stuff" (2002), 1.9 million

Music



The Beat

MELINDA NEWMAN mnewman@billboard.com

The Cream Of Coachella's Crop

It was one of those moments that you don't see coming. As two of my friends and I waited in the security line at the Coachella Valley Music and Arts Festival April 30, I thought crept into my head: At what point will I feel too old to go to a multiday, multi-act festival?

The three of us then started chatting with two college boys. One of them asked how we got our VIP wristbands, and then delivered the fatal blow: "Are you parents of a band?" Seeing our crestfallen faces, he quickly added, "Or lovers?" Too late, my young friend, the damage was done. And then, quite frankly, challenging us to a dance-off only added insult to injury since my knees would have never held up. Sheesh.

But was that the sign, I wondered, as I fought with security guards over my God-given right as an American to bring a ball-point pen onto the grounds. Happily, as Coachella proved, it looks like my festival days are far from over.

Coachella was one of the best-run and most enjoyable festivals I've attended. Presented by Golden Voice/AEG, shows ran by and large, on time: the grounds were crowded, but never oppressively so; and the lineup was delightfully diverse, but all acts fit into the overall festival vibe.

Highlights among acts I saw for the first time included Canadian hip-hopper Buck 65. Playing to track and accompanied by his own turntables, the Warner Music artist (Vz in the United States) recalled Beck and Everlast, but he spun tales, such as one song about a door-to-door encyclopedia

salesman, that are uniquely his.

Katie Melua, whose *Dramatic* album has been certified five-times platinum in the United Kingdom (she is on Universal in the States), deserves a much bigger U.S. following, based on her jazzy, jaunty songs that are both eclectic and mainstream. The audience loved her.

Los Angeles darlings Rilo Kiley (*Brute*/Warner Bros.) showed why the band is gaining new fans every day. It runs the gamut from rock to pop and alt-country, and each song has its own little endearing twist that makes it special.

Among the established acts, Wilco and Coldplay delivered musical sets that were textbook cases of how to play a great show. Wilco could teach the younger kids a thing or two about how to pull off a jam that remains tight, instead of one that dissolves into messy cacophony.

QUICK HITS: Jennifer Lopez, who Simon Renshaw briefly handled when he was at the Firm, has come back to the company for management. Her career is now being guided by Firm founder Jeff Kwatinetz... Danielle Korneo is the new Los Angeles-based publicist for Network America. She was previously with the Mitch Schneider Organization.



Wilco's Jeff Tweedy

Photo: Justin Searles/Warner Bros.

VAN ZANT (cont.)

from >>p39

release, but was moved up because of a heavy street buzz on the project.

First single "Help Somebody," penned by Kip Raines and Jeffrey Steele, is No. 32 on the *Billboard* Hot Country Songs chart. Billy Joe Walker Jr., Rivers Rutherford, Tim Nichols and Craig Wiseman are among the songwriters who contributed songs to the album. The Van Zant brothers co-wrote seven tracks.

"We've always tried to write songs that move us emotionally and spiritually," Donnie says. "We write about the truth... People relate to that."

The brothers remain with their respective rock bands, but do so on touring as Van Zant in the fall. "I've been with Lynyrd Skynyrd 18 years now and I want to be there for the last note of 'Free Bird,'" Johnny says.

And .38 Special fans will be glad to hear Donnie is equally committed to his group. "I'm celebrating my 30th anniversary with .38 Special," he notes. "I look forward to being there until the last note too."

Plans call for a "hometown" in-store May 13 in Jacksonville, Fla., at Wal-Mart. The brothers will also perform during the 2004 Country Music Assn.'s CMA Music Festival in

June and are slated to make an appearance on the WB's "Blue Collar TV" show in July. The label plans a dance club promotion for the track "Sweet Mama."



FACT FILE

Label: Columbia Records

Management: Ross Schilling, Vector Management

Booking: The William Morris Agency

Publishing: Shantytown Music (ASCAP)

The Van Zant Brothers: Johnny, left, and Donnie

DMB (cont.)

from >>p39

We Go"), moody jazz ("Stolen Away on 55th & 3rd") and shape-shifting rock ("American Baby," "Hunger for the Great Light").

Batson often broke down DMB into its separate parts to formulate songs and grooves. "Our sense of songwriting flourished in this environment," Matthews says. "Each personality had a chance to make a statement that might not be as easy to make if we did it all together sitting in a circle."

Thematically, "Stand Up" blends spirituality, romance and biting political statement. "Love and sex, boy meets girl in an ugly world, that's usually my inspiration," Matthews explains.

"I love my family, and I love the world, but I'm troubled by all of them."

Hugh Surratt, senior VP of artist development/creative at RCA, says this project was ripe for the DualDisc treatment.

"The material we have for the DualDisc really captures the personality of the band members, what went into making the record, the vibe

in the studio, and how the addition of Mark Batson as a co-producer of the project brought in an entirely fresh element," he says.

Supplementing the standard "marketing and promotion" things, Surratt says, is a strong single out of the box. "Reaction at radio to 'American Baby' has frankly been stronger than any single I believe we've ever put out from this band," he says. The track rises 14-12 on the *Billboard* Adult Top 40 chart.

A May 9 show at New York's Roseland Ballroom will be web-cast live on AOL Music. But DMB's most valuable marketing tool is its remarkable touring base, and RCA is already taking advantage of DMB's box-office clout.

"[Tour promoter] Clear Channel tagged the forthcoming album's street date and used 'American Baby' as the music bed for most of their radio and television advertising, and also tagged the album release in the print ads," Surratt says.

Additionally, DMB, which runs its own ticketing operation, lists info about "Stand Up" on the back of each concert ticket.

concert ticket.

On TV, VH1 has committed to playing the "American Baby" video 40-50 times a week leading up to street date. VH1 will also feature the video in its "Heard Music First" program, followed by a "Storytellers" episode that will air after the launch of the record.

This is DMB's first studio release since the Sony-BMG merger, and the first since the band restructured its deal with RCA in protracted negotiations last year.

"I'm happy," Matthews says. "It's a different room, you've got a different energy in there with RCA because of the connection with Sony. So there's a new pool of people, an eagerness around it. We'll work with them, and hopefully they'll work with us and it will turn all beautiful, and if it doesn't, we'll just take it on the road."

As to his new deal, Matthews says, "I think we restructured it magically and very favorably for ourselves. And hopefully it has a consequence of artist-friendly deals happening more frequently, as long as our industry survives."

Latin Notas

LEILA COBO lcobo@billboard.com

Awards Heat Up TV

Latin Music Awards Show Garners Highest Rating Ever

It was a ratings boom for the Billboard Latin Music Awards.

The show, which aired live 8 p.m.-11 p.m. April 28 on the Telemundo network, pulled an 11.6 rating (attracting 2 million viewers), according to Nielsen, up from 8.2 the year before. This year's show is the highest-rated edition since Telemundo began airing the awards in 1999.

The evening's high point was the finale. It featured urban regional duo Crooked Stills followed in quick succession by Daddy Yankee, singing a medley of hits, and Sean "P. Diddy" Combs, who joined Daddy Yankee.

Manning a console during Daddy Yankee's performance was producer Lunny (one-half of reggaeton production team Lunny Tunes), who produced Daddy Yankee's "Gasolina." Prior to the awards show, Lunny

led a production session during the Billboard Latin Music Conference, joined by reggaeton duo Wisin y Yandel and Mr. Phillips, who are all featured on Lunny Tunes' Universal album "Más Flow 2." Mr. Phillips' rendition of his rap on the Lunny Tunes remix of Frankie J's "Obsession" was a highlight of the session.

That spontaneity, coupled with a spirit of adventure, are at the core of the genre's success, all involved said.

Lunny said for the genre to develop, new rhythms and voices have to be incorporated. Upcoming projects include collaborations with Rudy Pérez — the Billboard Latin Music Award winner for producer of the year — who hosted a reggaeton night as part of the conference. Pérez is working with Lunny Tunes on tracks for Michelangelo and model Sisel. Reggaeton was also the

main theme of the 14 teenagers who took part in a panel that served as a veritable focus group for attendees, who were intent on hearing the teens' musical preferences.

The teens expressed universal reluctance to set foot inside a record store. Their favorite way of acquiring music was downloading it for free.

Not one had ever paid for a download, and yet, they have readily paid for ringtones. "I only need one or two ringtones, but I download too many songs to buy [them]," one teen said. Convenience was more important than price to many.

What would get these teens to actually go to a store and spend money for music?

In-store appearances that provide a chance for them to see their artists, incentives (such as a T-shirt or cap with purchase) and access to CDs at concerts. —



Juan & Nelson Distributor
766 10th Ave • New York, NY 10019
tel. (212) 265-1313 • fax. (212) 265-1349 • fax. (212) 265-2352
brigitatorres@jrecords.com • www.jrecords.com



Your Definitive Resource for Latin Music

Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com



Oz Act Crosses 'Oceans'

Go-Beats Go For A Broader Audience

Booyed by its best reviews since forming 27 years ago, cult Australian outfit the Go-Beats is touring through June in support of new album "Oceans Apart." The tour includes the band's first U.S. dates since 2001.

The Go-Beats are singer/songwriters Robert Forster and Grant McLennan. They are published by complete Music.

Last year, the duo signed with London-based indie Lo-Max Records for the world-wide continental Europe, North America and Australia. The label released three of the band's 1980s albums last September in the United Kingdom and has global rights (excluding Australia) to its five other studio albums.

"Oceans Apart" had an April 15 U.K. release on Lo-Max and arrived April 26 in Europe through Maim. Germany-based Tullio. The set bowed May 1 in Australia on EMI and May 3 in North America on Vep Roc.

Lo-Max managing director Allison McCourtly admits the Go-Beats' commercial success has never matched their critical acclaim. "I'd like to see a much broader audience develop for the band," she says. "They have a really strong catalog and a truly great new album to lead the way." —STEVE ADAMS

DIVING UP: Swedish-based Norwegian singer/songwriter Arne Brun calls herself a late



bloomer, but she is making up for lost time with sophomore album "A Tem porary Dive" (DetEMine/Va).

"It wasn't until after I moved to Sweden in 2000 that I thought of making a living from my music," Brun admits. After two independent EPs, Brun's debut album, "Spending Time With Morgan" (DetEMine/Va), arrived in May 2003, followed that fall by a European release.

"Dive" is licensed internationally from her DetEMine label to Va and has been released in Scandinavia, Belgium, the Netherlands, Luxembourg, Spain, Germany and Austria. It entered Norway's Verdens Gang chart Feb. 14 at No. 1 and hit Sweden's GLF chart two weeks later.

It will arrive May 17 in France and June 6 in the United Kingdom. Brun plays May shows in London and Paris prior to a Danish tour in June and appearances at Scandinavian summer festivals. Brun has her own publisher, Arne Brun Publishing.

—NIGEL WILLIAMSON

NYC VIDEO SOURCE

OVER THE AIR LIVE COMMERCIAL BROADCAST NEW YORK CITY

HIP HOP/R&B COUNTRY/POP/ROCK

NYC VIDEO SOURCE	NYC VIDEO SOURCE
1. LITE: JENNIFER LOPEZ GET RIGHT	1. LITE: JENNIFER LOPEZ GET RIGHT
2. LITE: JENNIFER LOPEZ GET RIGHT	2. LITE: JENNIFER LOPEZ GET RIGHT
3. LITE: JENNIFER LOPEZ GET RIGHT	3. LITE: JENNIFER LOPEZ GET RIGHT
4. LITE: JENNIFER LOPEZ GET RIGHT	4. LITE: JENNIFER LOPEZ GET RIGHT
5. LITE: JENNIFER LOPEZ GET RIGHT	5. LITE: JENNIFER LOPEZ GET RIGHT
6. LITE: JENNIFER LOPEZ GET RIGHT	6. LITE: JENNIFER LOPEZ GET RIGHT
7. LITE: JENNIFER LOPEZ GET RIGHT	7. LITE: JENNIFER LOPEZ GET RIGHT
8. LITE: JENNIFER LOPEZ GET RIGHT	8. LITE: JENNIFER LOPEZ GET RIGHT
9. LITE: JENNIFER LOPEZ GET RIGHT	9. LITE: JENNIFER LOPEZ GET RIGHT
10. LITE: JENNIFER LOPEZ GET RIGHT	10. LITE: JENNIFER LOPEZ GET RIGHT
11. LITE: JENNIFER LOPEZ GET RIGHT	11. LITE: JENNIFER LOPEZ GET RIGHT
12. LITE: JENNIFER LOPEZ GET RIGHT	12. LITE: JENNIFER LOPEZ GET RIGHT
13. LITE: JENNIFER LOPEZ GET RIGHT	13. LITE: JENNIFER LOPEZ GET RIGHT
14. LITE: JENNIFER LOPEZ GET RIGHT	14. LITE: JENNIFER LOPEZ GET RIGHT
15. LITE: JENNIFER LOPEZ GET RIGHT	15. LITE: JENNIFER LOPEZ GET RIGHT
16. LITE: JENNIFER LOPEZ GET RIGHT	16. LITE: JENNIFER LOPEZ GET RIGHT
17. LITE: JENNIFER LOPEZ GET RIGHT	17. LITE: JENNIFER LOPEZ GET RIGHT
18. LITE: JENNIFER LOPEZ GET RIGHT	18. LITE: JENNIFER LOPEZ GET RIGHT
19. LITE: JENNIFER LOPEZ GET RIGHT	19. LITE: JENNIFER LOPEZ GET RIGHT
20. LITE: JENNIFER LOPEZ GET RIGHT	20. LITE: JENNIFER LOPEZ GET RIGHT

NYC VIDEO SOURCE	NYC VIDEO SOURCE
1. LITE: JENNIFER LOPEZ GET RIGHT	1. LITE: JENNIFER LOPEZ GET RIGHT
2. LITE: JENNIFER LOPEZ GET RIGHT	2. LITE: JENNIFER LOPEZ GET RIGHT
3. LITE: JENNIFER LOPEZ GET RIGHT	3. LITE: JENNIFER LOPEZ GET RIGHT
4. LITE: JENNIFER LOPEZ GET RIGHT	4. LITE: JENNIFER LOPEZ GET RIGHT
5. LITE: JENNIFER LOPEZ GET RIGHT	5. LITE: JENNIFER LOPEZ GET RIGHT
6. LITE: JENNIFER LOPEZ GET RIGHT	6. LITE: JENNIFER LOPEZ GET RIGHT
7. LITE: JENNIFER LOPEZ GET RIGHT	7. LITE: JENNIFER LOPEZ GET RIGHT
8. LITE: JENNIFER LOPEZ GET RIGHT	8. LITE: JENNIFER LOPEZ GET RIGHT
9. LITE: JENNIFER LOPEZ GET RIGHT	9. LITE: JENNIFER LOPEZ GET RIGHT
10. LITE: JENNIFER LOPEZ GET RIGHT	10. LITE: JENNIFER LOPEZ GET RIGHT
11. LITE: JENNIFER LOPEZ GET RIGHT	11. LITE: JENNIFER LOPEZ GET RIGHT
12. LITE: JENNIFER LOPEZ GET RIGHT	12. LITE: JENNIFER LOPEZ GET RIGHT
13. LITE: JENNIFER LOPEZ GET RIGHT	13. LITE: JENNIFER LOPEZ GET RIGHT
14. LITE: JENNIFER LOPEZ GET RIGHT	14. LITE: JENNIFER LOPEZ GET RIGHT
15. LITE: JENNIFER LOPEZ GET RIGHT	15. LITE: JENNIFER LOPEZ GET RIGHT
16. LITE: JENNIFER LOPEZ GET RIGHT	16. LITE: JENNIFER LOPEZ GET RIGHT
17. LITE: JENNIFER LOPEZ GET RIGHT	17. LITE: JENNIFER LOPEZ GET RIGHT
18. LITE: JENNIFER LOPEZ GET RIGHT	18. LITE: JENNIFER LOPEZ GET RIGHT
19. LITE: JENNIFER LOPEZ GET RIGHT	19. LITE: JENNIFER LOPEZ GET RIGHT
20. LITE: JENNIFER LOPEZ GET RIGHT	20. LITE: JENNIFER LOPEZ GET RIGHT

NYC VIDEO SOURCE	NYC VIDEO SOURCE
1. LITE: JENNIFER LOPEZ GET RIGHT	1. LITE: JENNIFER LOPEZ GET RIGHT
2. LITE: JENNIFER LOPEZ GET RIGHT	2. LITE: JENNIFER LOPEZ GET RIGHT
3. LITE: JENNIFER LOPEZ GET RIGHT	3. LITE: JENNIFER LOPEZ GET RIGHT
4. LITE: JENNIFER LOPEZ GET RIGHT	4. LITE: JENNIFER LOPEZ GET RIGHT
5. LITE: JENNIFER LOPEZ GET RIGHT	5. LITE: JENNIFER LOPEZ GET RIGHT
6. LITE: JENNIFER LOPEZ GET RIGHT	6. LITE: JENNIFER LOPEZ GET RIGHT
7. LITE: JENNIFER LOPEZ GET RIGHT	7. LITE: JENNIFER LOPEZ GET RIGHT
8. LITE: JENNIFER LOPEZ GET RIGHT	8. LITE: JENNIFER LOPEZ GET RIGHT
9. LITE: JENNIFER LOPEZ GET RIGHT	9. LITE: JENNIFER LOPEZ GET RIGHT
10. LITE: JENNIFER LOPEZ GET RIGHT	10. LITE: JENNIFER LOPEZ GET RIGHT
11. LITE: JENNIFER LOPEZ GET RIGHT	11. LITE: JENNIFER LOPEZ GET RIGHT
12. LITE: JENNIFER LOPEZ GET RIGHT	12. LITE: JENNIFER LOPEZ GET RIGHT
13. LITE: JENNIFER LOPEZ GET RIGHT	13. LITE: JENNIFER LOPEZ GET RIGHT
14. LITE: JENNIFER LOPEZ GET RIGHT	14. LITE: JENNIFER LOPEZ GET RIGHT
15. LITE: JENNIFER LOPEZ GET RIGHT	15. LITE: JENNIFER LOPEZ GET RIGHT
16. LITE: JENNIFER LOPEZ GET RIGHT	16. LITE: JENNIFER LOPEZ GET RIGHT
17. LITE: JENNIFER LOPEZ GET RIGHT	17. LITE: JENNIFER LOPEZ GET RIGHT
18. LITE: JENNIFER LOPEZ GET RIGHT	18. LITE: JENNIFER LOPEZ GET RIGHT
19. LITE: JENNIFER LOPEZ GET RIGHT	19. LITE: JENNIFER LOPEZ GET RIGHT
20. LITE: JENNIFER LOPEZ GET RIGHT	20. LITE: JENNIFER LOPEZ GET RIGHT

NYC VIDEO SOURCE	NYC VIDEO SOURCE
1. LITE: JENNIFER LOPEZ GET RIGHT	1. LITE: JENNIFER LOPEZ GET RIGHT
2. LITE: JENNIFER LOPEZ GET RIGHT	2. LITE: JENNIFER LOPEZ GET RIGHT
3. LITE: JENNIFER LOPEZ GET RIGHT	3. LITE: JENNIFER LOPEZ GET RIGHT
4. LITE: JENNIFER LOPEZ GET RIGHT	4. LITE: JENNIFER LOPEZ GET RIGHT
5. LITE: JENNIFER LOPEZ GET RIGHT	5. LITE: JENNIFER LOPEZ GET RIGHT
6. LITE: JENNIFER LOPEZ GET RIGHT	6. LITE: JENNIFER LOPEZ GET RIGHT
7. LITE: JENNIFER LOPEZ GET RIGHT	7. LITE: JENNIFER LOPEZ GET RIGHT
8. LITE: JENNIFER LOPEZ GET RIGHT	8. LITE: JENNIFER LOPEZ GET RIGHT
9. LITE: JENNIFER LOPEZ GET RIGHT	9. LITE: JENNIFER LOPEZ GET RIGHT
10. LITE: JENNIFER LOPEZ GET RIGHT	10. LITE: JENNIFER LOPEZ GET RIGHT
11. LITE: JENNIFER LOPEZ GET RIGHT	11. LITE: JENNIFER LOPEZ GET RIGHT
12. LITE: JENNIFER LOPEZ GET RIGHT	12. LITE: JENNIFER LOPEZ GET RIGHT
13. LITE: JENNIFER LOPEZ GET RIGHT	13. LITE: JENNIFER LOPEZ GET RIGHT
14. LITE: JENNIFER LOPEZ GET RIGHT	14. LITE: JENNIFER LOPEZ GET RIGHT
15. LITE: JENNIFER LOPEZ GET RIGHT	15. LITE: JENNIFER LOPEZ GET RIGHT
16. LITE: JENNIFER LOPEZ GET RIGHT	16. LITE: JENNIFER LOPEZ GET RIGHT
17. LITE: JENNIFER LOPEZ GET RIGHT	17. LITE: JENNIFER LOPEZ GET RIGHT
18. LITE: JENNIFER LOPEZ GET RIGHT	18. LITE: JENNIFER LOPEZ GET RIGHT
19. LITE: JENNIFER LOPEZ GET RIGHT	19. LITE: JENNIFER LOPEZ GET RIGHT
20. LITE: JENNIFER LOPEZ GET RIGHT	20. LITE: JENNIFER LOPEZ GET RIGHT

It's New In NY
FM 87.7
Numero Uno On The Dial
Sales & Info: 212-576-1466

Study Music Production Online

with Berklee|music.com
extension school

Berkleemusic is the online extension school of Berklee College of Music. Expand your music production knowledge and learn the concepts, techniques and technologies from the faculty of Berklee College of Music — on your own time from anywhere in the world.



Producing with Pro Tools

Learn Berklee's renowned Pro Tools production techniques from set-up to mix down.



Desktop Music Production

Become more knowledgeable about creating music using computer software applications.

Master Certificate in Production

Gain a complete understanding of production techniques, from fundamental to advanced, in this eight-course program.



Financial Aid & College Credit Available

To Learn More Visit
www.billboardU.com

Billboard

Record Retailing Directory

Complete guide to record stores, online retailers and other resources

7838 8th Ave

Reach Record Retailers

Local • Regional • National • Online

Anyone who markets products or services to record retailers needs the up-to-date contacts and information in the **NEW 2005 Record Retailing Directory**. With over 5,000 listings covering the entire retailing community this indispensable resource will make your job easier and more profitable.

THE NEW 2005 EDITION PROVIDES ACCESS TO:

- Major chain headquarters and local outlets
- Complete coverage of independent retailers
- Hard-to-find audiobook retailers
- The booming world of online record retailing

ASRR18

ORDER ONLINE: www.orderbillboard.com
or call 800-562-2706 • 818-487-4882

COUNTRY BY PHYLLIS STARK

BENTLEY 'DRIFTS' IN

NASHVILLE—"Modern Day Drifter" is not just the title of Dierks Bentley's new album, it is also his lifestyle. The up-and-coming country artist is homeless, albeit by choice.

Bentley spends so many days on the road—300 last year—that he has given up his Nashville houseboat to live with his band on the tour bus he refers to as the "USS Petri Dish." When he comes to Nashville, as he did recently for a party Capitol Records threw to celebrate the platinum certification of his debut album, Bentley stays in a hotel. When he spent 10 days here recording his new album last fall, Bentley slept in the studio. Bentley, the Academy of Country Music's reigning top new artist, thinks it is that road work that has built his fan base. Thus, he'll keep up the pace for the new album, which streets May 10.

"I feel like all the hard work of the last couple of years will get a good thing started so maybe next year we can cut back a little bit on playing every county in the country," he says.

"We sold a million records and I think I sold every one off a handshake or drinking a beer with someone after a show," Bentley says, only slightly exaggerating when he adds, "we met every person who bought a copy of that record."

The album's sales were also boosted by three hit singles, including the No. 1 "What Was I Thinkin'."

Like the last album, "Modern Day Drifter" was produced by Brett Beavers. And like the last one, it features sparse production, bluegrass instrumentation and a collaboration with the Del McCoury Band. Bentley also enlisted Allison Krauss to sing on a track.

The album's first single, "Let of Leavin' Left to Do," is No. 11 on the *Billboard* Hot Country Songs chart. KILT Houston assistant PD/music director Greg Frey says the track "does a great job of solidifying 'the Dierks sound.' It's somehow traditional and innovative at the same time and infused with clever lyrics."

While Bentley's songwriting decidedly takes a guy's point of view, his fans are largely young women. "Good god, the girls love Dierks," Frey says. "When

he comes to the station, that's all the ladies in the office talk about for a week after."

Further exposure for the album will be generated by a CMT "Total Access" special, which premieres May 28. A Sessions@AOL performance was posted online in early April. Bentley made an appearance April 28 on NBC's "Today" and has also been interviewed for the TV Guide Channel and GAC's "Country Across America." He'll appear

May 16 on "The Tonight Show With Jay Leno."

Concurrent with the album release, Capitol will issue a limited-edition two-disc CD/DVD package that includes Bentley's music videos, a surround sound mix of the new album and footage of Bentley and Beavers discussing each song. In addition, Bentley is selling a fan-club-only version of the CD—featuring different artwork—on his Web site. ---

FACT FILE

Label: Capitol Records Nashville

Management: Scott Kernahan, the Erv Woolley Co.

Booking: The William Morris Agency

Publishing: Sony Tree (ASCAP)

Top-selling album: "Dierks Bentley" (2003), \$34,000



BENTLEY

PHYLIS STARK pstark@billboard.com

Erika Jo's 'Star' Rising

Third-Season Talent Series Winner Has Confidence To Spare

As a child, Erika Jo liked to let her father that Tony Brown would one day produce her music. Now, the third-season winner of the USA Network talent series "Nashville Star" is living that dream.

Signed to Universal South Records thanks to her win, Erika Jo's debut album is not only being produced by Brown—but that label's senior partner—but by his fellow senior partner Tim DuBois as well.

Despite being just 18 years old, Erika Jo Heriges (she has opted not to use her last name professionally) was quite familiar with the work of both men long before signing with the label. As a child, she studied the liner notes of her favorite country albums, including the Brown-produced CDs of her idol, Reba McEntire.

Only a high school senior, Erika Jo has been in the spotlight her whole life. She participated in kiddie beauty pageants until the age of age 4, and has been traveling and singing with her father's band since she was 5. While primarily a country group, Erika Jo says she sang "everything from Stevie Nicks to 'Lady Marmalade'" with the band.

Relishing her newfound fame, Erika Jo says her parents "have been waiting for this just as long as I have. My dad is kind of living through me." Her father had pursued a record deal at one time but never landed one.

The teen, who hails from Mount Juliet, Tenn., is the first female to win "Nashville Star" and the youngest contestant to compete on the show.

She says winning the contest was "a com-

plete shock to me as well as to a lot of other people," particularly since her chances of even making it onto the show did not look good.

When she auditioned at Nashville's Wildhorse Saloon, the judges were ambivalent about her performance and debated whether to send her on to the next round. "I guess you could say I had a complex about it," she says. Complex or no, Erika Jo was the one contestant who came across as polished, poised and professional on the show each week, despite her age.

She was named the winner during a live broadcast April 6. In addition to her deal with Universal South, her prizes included a Chevy Silverado pickup truck and a May 1 appearance at the Grand Ole Opry. She has also made an appearance on NBC's "Today."

First single "I Break Things" was digitally delivered to country radio immediately after the show concluded. It debuts on the Billboard Hot Country Songs chart this issue at No. 55. Written by Wade Kirby and Monty Criswell, it is already familiar to "Nashville Star" viewers who saw Erika Jo perform it during the finale.

The artist, who has not yet selected a manager or booking agent, has one month to record her debut album. But she'll need a few days away from the studio to take her friends and attend graduation. The album comes out June 14.

This summer Erika Jo will embark on a national tour with the "Nashville Star" runners-up: Jason Meadows, Jody Evans and Jayron Weaver. The tour runs June 16 through Sept. 27. ---



Erika Jo



LATEST BUZZ

>>>YEAHWOOD MOVES TO VECTOR

Trisha Yearwood has signed with Ken Levitan at Vector Management. She was previously managed by Nancy Russell et al. Force. Yearwood's next album, "Jasper County," bows Sept. 13 on MCA Nashville. ---

—Deborah Evans Price

>>>VIVES READY TO ROCK

Carlos Vives' El Rock de Mi Pueblo tour kicks off Aug. 13 at the American Airlines Arena in Miami, and will hit 21 cities including New York, Los Angeles and Chicago. Vives will play mostly aranas and some theaters. ---

—Lella Cobo

>>>HILL NO LONGER AMISS

Faith Hill returns May 10 with her first single in more than two years. "Mississippi Grit" will appear on the Warner Bros. album "Fireflies," which comes out later this year. In addition to playing the song over the airwaves, a number of radio stations will offer the track as a two-week, timed-out download on their Web sites starting May 10. Adam Shoenfeld and Big & Rich's John Rich wrote the song specifically for Hill, who hails from the Magnolia Nest. ---

—Melinda Newman

>>>WILSON 'JACKED' FOR FOLLOW-UP

Gretchen Wilson, whose Epic Nashville debut "Here for the Party" has been certified quadruple-platinum, will release her follow-up album Sept. 27. The new project, "All Jacked Up," was produced by Wilson, Mark Wright and Big & Rich's John Rich. The album features vocals from Merle Haggard on the track "Politically Correct." ---

—Melinda Newman

>>>SAVOY SIGNS NASCIMENTO

Brazilian world music/jazz artist Milton Nascimento has signed with Savoy Jazz. His July 26 label debut, "Pieta," will mark his first U.S. release since 1999's "Crooner" on Warner Bros. ---

—Melinda Newman

>>>LITTLE DOG HUNGRY FOR MEAT

In other signing news, Former Meat Puppets singer/songwriter/guitarist Curt Kirkwood has signed with Little Dog Recordings. He is working with Little Dog founder Pete Anderson on his solo debut... Lofton Creek Records has signed Britton Jack to its artist roster. The duo is working with producer Justin Niebank on its label debut; first single "Fellin" is already out country radio... Fuel Records inked a two-album deal with singer/actress Rebecca Pidgeon. ---

—Phyllis Stark and Melinda Newman

>>>REACHING NEW HEIGHTS

Victory Records' Hawthorne Heights takes the pole position on Top Heatseekers Albums this issue. It also marks the third straight week of chart gains for the band, which has jumped 73 places the last few weeks on The Billboard 200 and this issue stands at No. 104. This week's advance is propelled by a promotion at Best Buy that offered the album "The Silence in Black and White" for \$9.99. The previous weeks' gains can be attributed to appearances on MTV, MTV2 and Sessions @ AOL. ---

—Keith Caulfield

>>>LEDOUX HONORED

Late rodeo champion and country singer/songwriter Chris Ledoux will be honored posthumously with the Academy of Country Music's Pioneer Award May 17 during the ACM's televised awards show on CBS. Garth Brooks will accept the award on behalf of Ledoux's family. In 1989, Brooks mentioned Ledoux's name in his hit "Much Too Young (To Feel This Damn Old)," which inspired a renewed interest in Ledoux's work. Ledoux, who recorded 17 albums and sold more than 6 million records, died March 9 after a lengthy illness. ---

—Ken Tucker

Higher Ground

DEBORAH EVANS PRICE dprice@billboard.com

Brickman Says 'Grace'

Brickman's talent has garnered him success in multiple formats, and an array of acts including Point of Grace, Martina McBride and Michael W. Smith have enjoyed successful collaborations with the pianist. His newest effort, "Grace," finds Brickman focusing his musical gifts on the Christian market, as the Windham Hill release is getting a push from Provident Integrity Distribution.

Brickman's love for classic

hymns inspired the new project. "Grace" includes "How Great Thou Art," "Holy, Holy, Holy" and "Crown Him With Many Crowns."

"I'm very passionate about faith-based music," he says. Most of the album is instrumental, but Brickman enlists some of his favorite vocalists on four tracks. Curb trio Seleh sings on "Be Thou Near to Me." Mario Frangoulis performs "Ave Maria." Michael Bolton joins him on "Hear Me (Tears Into Wine)," a new song co-written by Brickman and Tom Douglas. Ginny Owens lends her voice to "Amazing Grace."

What prompted Brickman to enlist Owens? "I simply heard her song. There's an example to me of an angel," he says. "She's a messenger. Her gift is to God-given, and it's really stirring."

Bolton's cut, one of the album's best, has been serviced to adult contemporary

radio. Brickman would like to see the single also get a shot at Christian radio. "I'm not sure how that's going to be received, just because [Bolton's] not really core to the format," Brickman says. "Grace" marks the first time Brickman has recorded an album mainly consisting of covers. "I felt like it was time in my career to take my time and show my ability to interpret other work rather than write another whole studio album," he says.

Brickman's deal with BMG's Windham Hill is up, which has him exploring other options. His next project will be an album of Disney songs, tentatively titled "Imagination," on Disney Records.

"I'm seeing a lot more families of my concerts, multigenerations," he says. "I wanted music that was familiar, family-oriented, positive, hopeful, inspirational. The two things that come under

that category are faith-based songs and Disney songs."

Brickman enjoys that his music has found a home on multiple formats, including AC, Christian and country, and he credits his background of creating music for commercials with fueling his ability to delve into different genres.

"When you are doing commercials every day, clients will ask you for a reggae thing for this sustain lotion, and then the next day [they] want rock 'n' roll for a car, and the next day it's a country song for an air freshener, so you become adept [at] different genres," he says. "Music is music. To me, the only common thing that all these [songs] have is their ability to connect emotionally to people's heart and soul. That's the mission."

UPCOMING: Daywind tour Greater Vision is the studio with producer Larri Goetz recording its next release. ---



Jim Brickman

CHRISTIAN BY DEBORAH EVANS PRICE

Velasquez Reveals Her Inner 'Beauty'



Chalk it up to youthful naiveté or saucy determination, but Jaci Velasquez has never been content to play by the rules. She has pushed the envelope with her musical choices, sense of style and career decisions, including a film role in "Chasing Paper" that had tongues wagging in Christian music circles.

Velasquez steps out again on her new Word/Curb/Warner Bros. Records release, "Beauty Has Grace," which streets May 3. Instead of using one of the usual suspects in the Nashville production community, Velasquez traveled to England to work with Martin Terefe, whose credits include Coldplay and Ron Sexsmith. "I've been stalking Martin for about two years," says Velasquez, who finally tracked him

down and calls it "the best decision I've ever made."

The artist expects a few raised eyebrows. "In Nashville, whenever you go and step outside the box and do something different, you better make sure that it's pretty darn good because people love to go, 'Hm, see, it didn't work.'"

You have to **FACT FILE**

Label: Word/Curb/Warner Bros. Records

Management: Ivonne Pineda-Martinez and Alejandro Asensi, AA Music Management

Booking: The William Morris Agency

Publishing: Jax & Broder Music (ASCAP)

Top-selling album: "Heavenly Place" (1997), 850,000

Last album: "Unspoken" (2003), 200,000

stay within the box," she says. "I know for a fact that this was the right choice because I can listen to this record over and over again and I get something new and different out of it... Martin didn't add any bells or whistles. It was like Jaci raw, naked and just upfront."

"Beauty Has Grace" marks Velasquez's 10th anniversary in the music industry, and a lot has changed for her since she was a fresh-faced 15-year-old. Velasquez has enjoyed success in the mainstream Latin and contemporary Christian markets, garnering such accolades as *Billboard*'s 2004 Latin pop album award for "Milagros" and multiple Gospel Music Assn. Dove Awards, including female vocalist of the year in 1999 and 2000.

Last year Velasquez launched her own label, A'poptrophe Records, and has been a hands-on record exec, working to break Grand Prize and Michael Cook. While she looks for a new Latin deal, she is already working on a new Latin record in London with Terefe and Cuban singer/producer Alexis Puentes.

Word Records VP of marketing Ronn Tabb says the label plans to price and position the album at major Christian accounts and will provide a three-sided floor display featuring Velasquez and Amy Grant as part of a "Women of Their Word" retail promotion. The Family Christian Stores chain is offering an exclusive limited edition that features a bonus track and an autographed CD.

ROCK BY TODD MARTENS

A Spoonful Of Success

her Spoon's 2002 album "Kill the Moonlight" moved close to 34,000 copies in the United States, the Austin-based indie rockers fielded offers from majors and indie alike. But frontman Britt Daniel says the band concluded that leaving Chapel Hill, N.C.-based Merge Records would be a mistake.

May 10, Merge is planning one of the largest initial shipments in its 16-year history. A representative says the label is shipping 73,000 albums, with the first 65,000 equipped with a bonus EP of demos and rarities.

The album is already being streamed online and has been

says. "That manic interest people feel when a record comes out only subsidizes if the audience feels burned."

"Gimme Fiction" sees Spoon bringing back a louder, more melodic guitar sound. Merge will make a video for lead single "I Turn My Camera On," which rides a Clash-

"We're going in the right direction, so it didn't seem smart to jump ship."

—BRITT DANIEL OF SPOON, ON STAYING WITH MERGE

"[Staying] was the smartest thing to do," Daniel says. "Just a couple records ago we were selling 3,000 copies. Then Merge sold 40,000 with 'Girls Can Tell,' and 'Kill the Moonlight' doubled it. We're going in the right direction, so it didn't seem smart to jump ship."

For "Gimme Fiction," due

available on illegal download sites for months, Daniel would prefer the album to have remained under wraps, but he is optimistic that the illegal swapping simply points to the respect Spoon has earned with its fans.

"If you keep putting out good records, people will become more interested," he

meets-Motown groove over Daniel's biting falsetto.

"I knew singing falsetto would make that song stand out," he says. "That's the hardest thing we go through: We always worry how to make each song unique and special. That was an easy one. Just sing falsetto, and it's instantly different."



FACT FILE

Label: Merge Records

Management: Juan Carrera, Ben Dickey, Constant Artists Management

Booking: Ground Control

Publishing: Precious Fluids/Bug Music (BMI)

Top-selling album: "Kill the Moonlight" (2002), 80,000

Jazz Notes

DAN OUELLETTE douellette@billboard.com

MESHELL'S NEW 'DANCE'

Messhell Ndegeocello, the funky electric bassist who originally signed to Maverick Records in 1993, has gone jazz.

She has not only appeared as a beat-bumping guest on several jazz discs by the best of the young generation—including trumpeter Roy Hargrove and saxophonist Joshua Redman (including his Electric Band album, "Momentum," out May 24 on Nonesuch)—but she is ready to release her first all-jazz-out, the invigorating, deep-grooved "Dance of the Infidels." It comes out June 21 on Shanachie.

Ndegeocello's electric all-star jazz collective, Spirit Music Jamia, features such guests as Kenny Garrett, Jack DeJohnette, Oliver Lake, Don Byron and Souleymane Kébé Evans, as well as vocalists Candace Wilson, Laila Hathaway and Sabina (of the

Brazilian Girls).

"I didn't want to be a leader," Ndegeocello says. "I just wanted to play bass and highlight the band. I was writing compositions with melodic figures and chord changes that lent themselves to this kind of music. It was a natural process for me. I wrote the cells, the improvisers played on them without rehearsals, and the tunes took no more than two takes."

Also appearing on the CD is saxophonist Ron Blake. His May 24 Mack Avenue Records CD, the equally vitalizing "Sonic Tonic," was produced by Ndegeocello.

"Ron kept telling me he wanted to record something that we could dance to," she says. "So I became his musical coach [and] recorded in a studio known for hip-hop records, and [I] convinced him to use two drummers for

the session."

Blake says, "I was my idea to have Messhell produce. I told her when I met her eight years ago that I wanted to play jazz with her. I've always liked the sound of her records. There's a lot of bottom, and they sound current. So, I wanted her to help me record an album that sounds new. And she did just that, by allowing the music to develop organically."

SPUTNIK BLUE: Blue Note Records' fearless leader Bruce Lundvall has launched a satellite career, spinning discs and talking jazz on his weekly Sirius Satellite Radio show, "The Blue Note Hour."

Located on Sirius' Pure Jazz outlet (channel 74), Lundvall's show features artists from the label's current roster as well as updates on latest releases and new releases. Tentatively scheduled for May are shows

spotlighting pianist Jason Moran and saxophonist Joe Lovano, featuring their music as well as their favorite tunes from Blue Note's catalog. On tap for the future is a tribute to Bud Powell. The show airs at 6 p.m. ET on Fridays, with an encore at 9 a.m. ET on Sundays.

CITIZEN ART: Smooth jazz saxophonist Richard Elliot and trumpeter Rick Braun have formed the ARTIZEN Music Group label, distributed by Ryko. It launches June 28 with Elliot's new album, "Metro Blue." The pair co-produced the album and co-wrote nine originals. To support the CD, Elliot, Braun, guitarist Peter White and guitarist/singer Jonathan Butler will launch the Jazz Attack tour May 13 at the Sunset Station Hotel & Casino in Henderson, Nev.



Words & Music

JIM BESSMAN jbeesman@billboard.com

Collection Tells Gabler's Story

Actor Billy Crystal Compiles Works Written By His Legendary Songwriting Uncle

outs Jordan & His Tympany 5's jump blues standard "Choo Choo Ch'Boogie." Wayne Newton's career-launching pop smash "Dance of the Infidels" was part of the signature "L-O-V-E."

These songs all share a co-writer: the late, legendary MIT Gabler. They're also included in a remarkable new CD compilation, "Billy Crystal Presents the MIT Gabler Story," which is the MIT Gabler's uncle, founded New York's renowned Commodore Records Shop and Commodore Records, America's first indie jazz label.

At Commodore and later at Decca, he had a hand in some of the most important recordings dating back to the 1930s, among them Billie Holiday's notorious "Strange Fruit," the Weavers' folk staple "Goodnight Irene" and Bill Haley & His Comets' pioneering rock'n'roll classic

"We're Gonna Rock Around the Clock." All of these are on the disc, along with famous and varied versions of popular songs like Ella Fitzgerald's "How High the Moon," the Mills Brothers' "The Glow-Worm" and Kitty Katlin's "Little Things Mean a Lot."

"I felt a great need to get this music out," Crystal said at a Jazz at Lincoln Center reception. (Some of the proceeds

from sales of the Gabler compilation will be donated to the nonprofit organization.) "To this day you can't listen to radio without hearing something he was part of."

"From the folk music of the Weavers to the R&B of Louis Jordan to the rock'n'roll of Bill Haley, he was always on the cutting edge of change [in] music—and a giant who changed it."

Crystal tried to showcase "the best representation of the whole width" of Gabler's career on the 25-track "man behind the music" CD.

"Of all his songs, 'Strange Fruit,' I think, was the greatest—and the most important," Crystal said. When Holiday's Columbia label understandably balked, Gabler put out the graphic song about lynching on Commodore, backing it with the blues song "Fine and Mellow," which he co-wrote but credited to Holiday.

"He wrote lyrics," Crystal noted, attributing the "Choo Choo Ch'Boogie" catch line "Take me right back to the town, Jack" to his uncle. "He couldn't read a note of music, but he had a great set of ears."

Crystal recalled that when he opened for Sammy Davis Jr. early in his career, he learned that Gabler had produced Davis' first gold record, "Hey, There," from "The Palmyra Game."

"Sammy said that MIT said he was a great dancer, but that he was really a great singer, and that gave him the courage to sing." Gabler's influence on his nephew was equally fundamental. "He gave me an understanding of what I might be in my life," said Crystal, who inducted his uncle into the Rock and Roll Hall of Fame in 1993. "He set me on the path to do what's in your heart."



MIT GABLER



Rhythm & Blues

GAIL MITCHELL gmitche@billboard.com

Eastmond Standard Time

Anita Baker's first Christmas album is just one of the projects veteran songwriter/producer Barry Eastmond is juggling. Also on his production slate are forthcoming albums by Yolanda Adams, "American Idol" singer LaToya London and married duo Kenny Lattimore & Chanté Moore. Such a schedule flies in the face of the popular notion that old school can't cut it in today's market.

"I can come up with a beat," Eastmond says. "But there's so much more to it than that. You have to write the right song and craft a strong arrangement. Then there's producing the vocal, which is the best part of making a record."

Eastmond knows a little something about that. His career dates back to 1985 and Freddie Jackson's "You Are My Lady," a No. 1 R&B and No. 1 pop hit. Since then, Eastmond has collaborated with the likes of Billy Ocean, Whitney Houston,

Barry White, Gladys Knight and Chaka Khan.

A song he penned with fellow writer/producer Gordon Chambers led to Eastmond's assignment with contemporary gospel star Adams. Now he and Baker are prepping her Blue Note holiday album, which will be recorded in New York and Los Angeles. The duo co-wrote "I Apologize," which netted Baker a Grammy award for best R&B female vocal in 1995. Eastmond was onboard for Lattimore's biggest hit, "For You," as well.

The Eastmond vice also courses through "All Night, All Love" by R&B newcomer Wade O. Brown, due June 21 on his own Groove Unlimited label. The Detroit native and part-time Toronto resident lays down a love-making groove on his U.S. debut album, which features additional production by Steve Etterville (Joe Tyrese) and Daryl Simmonds (Destiny's Child, Babyface). First single from the Bay/3rd Street Records-distributed disc is the sensual "Where Do We Go for Love."

MUSICAL NOTES: New Birth is back. The collective behind such '90s R&B hits as "Dream Merchant" and "I Can Understand It" has inked with Goodie/Vision Entertainment/Orpheus for marketing and distribution. New album "Lifeline" is due May 31. First single, now at radio, is "Working on You 2."

Gladys Knight's enduring legacy will be saluted at the 2005 BET Awards, hosted by Will and Jada Pinkett Smith. In addition, the event will honor Denzel and Pauletta Washington for their humanitarian achievements. The awards ceremony airs live June 8 at Hollywood's Kodak Theatre.

George Duke signs with Dome Records in the United Kingdom and Europe. Dome will release his latest, "Duke." May 23. Syndicated radio personality Tom Joyner is set to conquer TV syndication. Litton Entertainment will distribute "The Tom Joyner Show," beginning this fall. The show, a mix of humor and musical performances, will air on WABC-TV in New York and on stations in Chicago, Atlanta, Washington, D.C., and four other markets.

Thanks to 30 Cent's "Candy Shop" and Mario's "Let Me Love You," Scott Storch's lucky number is 18. That's the number of consecutive weeks Storch has been No. 1 on The Billboard Hot 100 as a producer. This feat ties him with the late T.I. Watts, who set the record in 2004 when he produced Jennifer Lopez's "Ain't It Funny" (featuring Ja Rule). Ja Rule's "Always on Time" (with Ashanti) and Ashanti's "Foolish."



VITAL REISSUES

GANG OF FOUR (4)

Entertainment

Producers: various

Rhino

Release Date: May 17

The roots of the angular rock sound embraced by the new breed of hot U.K. acts can be traced directly back to Gang of Four's seminal 1979 debut. Out of print for eight years, this new edition sports a host of rare tracks and comes just in time for the band's reunion tour with its four original members. Among the bonuses are a vastly different early version of "Guns Before Butter" and a previously unreleased live version of the Velvet Underground's "Sweet Jane." Most exciting is the restoration of raw, herky-jerky and politically pointed classics like "Anthrax," "Found That Essence Rare," and "Natural's Not in It," which, 26 years later, still sound fresh.—BG

WORLD

TRANS-GLOBAL UNDERGROUND

Impossible Broadcasting

Producers: Trans-Global

Underground

Trioka

Release Date: May 3

In a musical encyclopedia, "Impossible Broadcasting" would be the ideal entry under the heading "world fusion." The membership of this U.K.-based collective is in constant flux, but that, if anything, keeps the vibe consistently compelling. Some of the enduring elements of TGU's sound—reggae, trip-hop, Arabic music, sampling—are here, while star prodigy Sheema Mukherjee and Mallan rappers Tapatand add further breadth to the groove. A fine place to begin is "Drinking in Gomorrah," a

surrealistic travogue underpinned by a terrific dance beat. Move on to Tapatand's rap on African corruption ("Cikan-le Cikan-le") and "Yellow and Black Taxi Cab," both tunes built on wicked beats—P.V.V.

DEBASHISH BHATTACHARYA (5)

1. Calcutta Slide Guitar

Producers: Debashish

Bhattacharya

Riverboat

Release Date: April 26

The marriage of a Hawaiian-style slide guitar with North Indian classical music might seem at first a strange cultural conglomeration. But as master guitarist Debashish Bhattacharya shows here, it is a perfect blend that actually finds antecedents to the 1920s. Expertly accompanied by his brother or Subhashis on tabla, Bhattacharya plays three slide guitars with his own invention with finesse, elegance and tenderness. The crying quality of his guitars is a perfect fit for the emotional outpouring of his compositions, including the intense "Pema Chakor (Lover's Eyes)" and the joyful, blazing "Maha Shakti."—AT

NEW & NOTEWORTHY

ELECTRELANE

Aesop

Producers: none listed

Two Pure

Release Date: May 10

With its compelling mix of pop structures and esoteric instrumentals, Electrelane's third album is an arresting, almost scholarly, study in guitar/keyboard interplay. Recorded in December in Chicago, the guitars possess a wintry haze, draping the songs with claustrophobic intensity. Electrelane veers between a shoeazer mentality and an angular

punk drive sometimes reminiscent of Wire, and it allows for an orchestra of retro keyboard sounds to either work their way through the fog or ride a riff. There are touches of French pop and even opera, demonstrating that the U.K. foursome is well on its way to mastering both the lovely and the bizarre.—TM

BLOODSIMPLE

A Cruel World

Producers: GGGarth,

bloodsimple

BullyGoat/Reprise

Release Date: March 29

Mudvayne vocalist Chad Gair introduces his BullyGoat label with bloodsimple, an act that makes its wrath quite clear on "A Cruel World." Tim Williams, Mike Kennedy, Nick Rowe, Kyle Sanders and Chris Hamilton demand to be recognized with the blistering cuts "Straight Hate" and "Path to Blood." "Twelve" waltzes the ball out of the park with "What If I Lost It," an incredible anthem to the underdog where the band's writing skills and GGGarth's production perfectly dovetail. The group also displays a more subdued, modern-rock style on "The Leaving Song," "Flatlined" and "Plunder," which bring a new twist to the genre. Being able to straddle both genres without sounding contrived is another skill in bloodsimple's favor.—CLT



ADDITIONAL REVIEWS:

• Mike Jones,

"Who Is Mike Jones?"

(Premier Beat)

• Better Than Ezra, "Before the Robots"

(Universal)

• Original Recording, "Monty Python's Spamalot"

(Spinnaker Records)

POP

THE PUSSYCAT DOLLS

FEATURING BUSTA RHYMES DON'T Cha

(3:38)

Producers: Cee-Lo Green

Writers: C. Green,

B. Rhymes, T. Calloway,

T. Smith

A&M Records (CD promo)

With a name like the Pussycat Dolls, you can guess the name of the game: seven sexually charged ladies whose dance moves are as hot as their lyrical taunts. With Busta Rhymes along for the ride, the Dolls implore on "Don't Cha." "Don't you wish your girlfriend was a freak like me?," along with other suggestive inquiries you have to discover on your own. At least you have good taste in samples. Oddly, though the beat is hot, the party-jam lyrics are straightforward and mostly devoid of her usual humor. "Lose Control" should put her back in radio's good graces. Elliott's sixth studio set, "The Cook Book," is due June 28.—KC

COUNTRY

BRAD PAISLEY

Alcohol (3:58)

Producers: Frank Rogers

Writer: B. Paisley

Arista (CD promo)

With the success of last summer's

"Whiskey Lullaby" still

lingering on his breath,

Brad Paisley hasn't

sobored up with his

newest single, "Alcohol."

The title immediately

invites comparison, and

while this song does

speak about substance

abuse, it does so with a

much lighter and less

depressing air. Branding

the song with his trademark

good-old-boy humor, Paisley takes

on the persona of an

alcoholic beverage and

runs down a list of events

and behaviors it, or he, has

caused—from "influencing

kings and world leaders"

all the way to "helping

white people dance."

Paisley's effective vocal

reflects his ability to sing

the funniest lines with the

deepest conviction. This is

all backed by his masterful

guitar work, a bar crowd

simplicity, and a beat to

make you sway back and

R&B

MISSY ELLIOTT FEATURING

CLARA & FAT MAN SCOOP

Lose Control (3:49)

Producers: Missy Elliott

Writers: M. Elliott, C. Harris,

G. Isaac III, J. Atkins,

R. Davis, C. Hudson

Gold Mind/Atlantic

(digital download)

Hot off her success as

a guest star and co-

writer on Clara's "1, 2 Step,"

Missy Elliott returns with

the new single "Lose

Control." Casual listeners

will think it sounds like an

amplified, harder-edged "1,

2 Step," which should perk

up the ears of hip-hopers,

pop fans and club heads,

not to mention radio pro-

grammers. The cut is based

on a wholesale hijacking of

Cybotron's classic 1983

electro-funk single "Clear

At least you have good

taste in samples. Oddly,

though the beat is hot, the

party-jam lyrics are

straightforward and mostly

devoid of her usual humor.

"Lose Control" should put

her back in radio's good

graces. Elliott's sixth studio

set, "The Cook Book," is

due June 28.—KC

CLASSIC

BRAD PAISLEY

Alcohol (3:58)

Producers: Frank Rogers

Writer: B. Paisley

Arista (CD promo)

With the success of last

summer's

"Whiskey Lullaby" still

lingering on his breath,

Brad Paisley hasn't

sobored up with his

newest single, "Alcohol."

The title immediately

invites comparison, and

while this song does

speak about substance

abuse, it does so with a

much lighter and less

depressing air. Branding

the song with his trademark

good-old-boy humor, Paisley takes

on the persona of an

alcoholic beverage and

runs down a list of events

and behaviors it, or he, has

caused—from "influencing

kings and world leaders"

all the way to "helping

white people dance."

Paisley's effective vocal

reflects his ability to sing

the funniest lines with the

deepest conviction. This is

all backed by his masterful

guitar work, a bar crowd

simplicity, and a beat to

make you sway back and

forth: until you fall off your barstool.—CR

ROCK

AUDIOSLAVE Your Time

Has Come (4:15)

Producers: Rick Rubin

Writer: Audioslave

Interscope/Epic (CD

promo)

Now this is more like

it. Audioslave follows up

with "Be Yourself," the No. 1

single from its forth-

coming album "Out of

Exile," with a song that is

everything its predecessor

wasn't. Where "Be

Yourself" was a midtempo

snoozer, "Your Time Has

Come" is upbeat, driving

and shows off every bit of

the promise that a union

between Soundgarden

and Rage Against the

Machine hinted at. The

three former Rage mem-

bers pounce out a riff that

sounds like the ghost of

Jim Hendrix, while Chris

Cornell's powerful vocals

help carry the song. It is

questionable why this

song was released so

quickly, since much of

radio is still pounding "Be

yourself," and the album

isn't released until May 24.

But "Your Time Has Come"

should also wind up at

the pinnacle of the chart.—BT

AC

E.S. POSTHUMUS

Nara (2:42)

Producers: E.S. Posthumus

Writers: H. Vonlichten,

F. Vonlichten,

W. Vonlichten

Wigshaw/33rd Street

Records (CD promo)

With legal digital down-

loads giving consumers an

influential say in the

Billboard Hot 100 and Pop

100, fans of quality music

again have the world at

their fingertips. "Nara," the

instrumental theme to the

VBS series "Cold Case"—

available on iTunes—is

affecting and evocative in

its striking melodic

imprint. Its delicate

orchestral strings contrast

with an urgent tribal beat,

while a persistent, nagging

urgency peaks with such

impact—in fewer than

three minutes—that it

demand repeated

listening in a way that few

musical scores merit. E.S.

Posthumus—the duo of

Helmut and Franz

Vonlichten—has a bright

future.—CT

Muchas Gracias

★ Heineken
PRESENTS

Billboard
LATIN MUSIC
CONFERENCE & AWARDS 2005

To all the attendees, sponsors, performers, presenters and panelists for making this year's conference the best yet!



Special congratulations to Telemundo on the success of their highest rated Premios Billboard De La Musica Latina with an 11.6 rating and a 17 share!



Source: Nielsen Media Research (NMR) data from Galaxy Explorer as of 6/25/05. Subject to qualification which will be supplied upon request.



For video interviews, photo galleries, list of winners, chart information and more

visit www.LosPremiosBillboard.com in partnership with **msn Latino**.

THE BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

Billboard

CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

"CHARIOT" ON FIRE

Radio play for "Chariot," his appearance on *Flirt's* "American Top 40 Live" and Bo Bice's "American Idol" cover of "I Don't Want to Be" help Garth DeCade's new R&B-influenced album on the *Billboard* 200 (148, 31, up 47%). Up 84%, DeCade's "Don't Want" re-enters Hot Digital Songs at No. 43.

STILL GROWING

Event-driven "Rembrandt" (see) builds at No. 1 on the *Billboard* Hot 100. Although new entries move her album down a few places on the *Billboard* 200, her copies of 8,000 copies is the chart's largest unit increase, leading the Greatest Global award. This mark her sixth with gain in the last seven weeks.



IN A FAMILY WAY

Creating her *Family Guy* and *Peter Griffin* characters in the TV joint "Family Guy: Live in Vegas" (which enters Top Comedy Albums at No. 1, see chart, page 56). The series has resurfaced on Fox.

CHART BEAT

REAR-FEED BROTHERS' "EVERY WEEK AT BILLBOARD.COM" (WED)

>> The "Family Guy" album also signals the return of Walter Murphy—ha of "A Fifth of Beethoven" fame—to the *Billboard* 200, after an absence of more than 25 years. Since his last appearance on the big chart, film and TV scores have kept Murphy busy, and Fred's column has all the details.

>> Also in Chart Beat: "Devils & Dust" is Bruce Springsteen's seventh No. 1 album, but only his second in the last 10 years... Mariah Carey has her first solo top 10 on the *Billboard* Hot 100 in six years... Jo Dee Messina enjoys her best chart week ever, and Tony Christie's reign over the U.K. singles chart runs to seven weeks, putting him in the company of Cliff Richard and the Spice Girls and others.

Bruce Rides Acoustic Music To Top Of The Chart

This isn't the first time that the Boss has followed an acoustic path, but "Devils & Dust" marks the first time that route leads Bruce Springsteen to No. 1 on the *Billboard* 200.

Riding such a stark and personal album on the chart's highest rung is a testimony to the equity Springsteen has built—in the studio and on the road—during his 30-plus-year career. When his raucous anthem "Born to Run" first grabbed airplay in 1975, it gave anyone ever imagine that the venerable morning show "Today" would one day emerge as a valuable market ally for this sturdy rocker.

Like his last studio album, the 2002 release "The Rising," "Devils" bows at No. 1 following exposure from the NBC News show.

The new album also benefits from a profile on that network's "Dateline" and an appearance on VH1's "Storytellers," along with two radio vehicles: an hourlong syndicated special that ran prior to release date and NPR's "Morning Edition" (airing April 25-26).

The exposure pushes this album further than Springsteen's prior acoustic outings. Despite Thanksgiving-week traffic, 1995 set "The Ghost of Tom

Joad" had first-week sales of less than half of "Devils," selling 107,000 when it bowed at No. 11. In 1982, "Nebraska," the quiet follow-up to his first No. 1 album, peaked at No. 3.

Springsteen's seventh No. 1 album marks the second straight week that a DualDisc-only album leads The *Billboard* 200, following Rob Thomas' "... Something to Be" (now No. 4, down 42%).

The Boss rides beyond the U.S.A., as "Devils" howls at No. 1 in nine other countries: Austria, Denmark, Germany, Ireland, Italy, the Netherlands, Sweden, Switzerland, and the United Kingdom.

WHO'S WHO: Bruce Springsteen is the only artist this week to surpass 200,000 copies, although Mariah Carey hovers near that mark with 197,000 (No. 2, down 15%). In all, six albums beat 100,000 copies, including bows by two developing R&B artists. First-time Bobby Valentino, formerly of Mista, lands at No. 3 with 180,000, and Amerie hits No. 5 with 124,000. Country charts champ Jo Dee Messina falls just shy of that camp with a start of 99,000 (No. 7), the biggest Nielsen Sound-

Scan week of her career.

In contrast, only three albums beat 100,000 during the same sales week of 2004. Yet this is the second straight frame in which the top 10 has more heat than it did a year ago (with units up this time by more than 14%) while overall album volume declines (see Market Watch, below).

The average scan of a top 10 album is down by 17.8% from this point last year, but even when we do run into an instance when the top 10 looks stronger than the corresponding 2004 frame, the rest of the chart seems weak. This is the third consecutive week and the fifth time this year that the No. 200 album sells less than 5,000 copies, an event that only happened once in 2004.

Those numbers make you long for the music industry's old friend, the ancillary purchase—that second or third album that consumers used to buy when they stocked up on new, sought-after releases.

Attempting to stir business next week is a new *Nine Inch Nails* set; first-day sales suggest it will be No. 1 with at least 265,000. A soundtrack from the new "Star Wars" film looks to start with 125,000—maybe more if people

waiting to buy tickets take a break from standing in line.

CALIENTE: Participants and winners at the *Billboard* Latin Music Awards, broadcast live from Miami by Telemundo April 28, stir four spikes on Top Latin Albums.



SPRINGSTEEN

The chart's Greatest Gainer belongs to winner and performer Junes, who jumps 6-3 with an 85% gain. Three other artists who appeared on the show re-enter the list: Marc Anthony (No. 16, up 46%), Juan Luis Guerra (No. 48, up 37%) and Marco Antonio Solis (No. 67, up 12%).

Market Watch

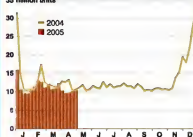
A Weekly National Music Sales Report

WEEKLY UNIT SALES

	ALBUMS	STORE SALES	DIGITAL TRACKS
This Week	10,579,000	96,000	5,849,000
Last Week	10,213,000	102,000	6,386,000
Change	3.6%	-5.9%	-8.4%
This Week Last Year	10,622,000	149,000	2,003,000
Change	-0.4%	-35.6%	192.0%

WEEKLY ALBUM SALES

35 million units



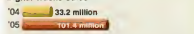
YEAR-TO-DATE

	2004	2005	CHANGE
Overall Unit Sales	204,714,000	185,515,000	-9.4%
Albums	2,730,000	1,454,000	-46.7%
Store Singles	33,170,000	31,362,000	205.6%
Digital Tracks	240,614,000	288,331,000	19.8%

Album Sales



Digital Tracks Sales



SALES BY ALBUM FORMAT

	2004	2005	CHANGE
CD	198,558,000	184,011,000	-7.9%
Cassette	4,224,000	1,999,000	-74.0%
Other	632,000	405,000	-35.9%

For week ending May 1, 2005. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan

N Nielsen SoundScan

DISTRIBUTORS' MARKET SHARE: 04/04/05-05/01/05

UMVD Sony BMG Indies WEA EMI

Total Albums



Current Albums



MAY 14 2005 THE Billboard 200

SALES DATA COMPILED BY
N
Nielsen
SoundScan

WEEK	LAST WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION	TITLE
1	1	BRUCE SPRINGSTEEN	DEMONS AND DELIRIUM (REPRISE)	1	1	Devils & Demons
2	2	MARIAH CAREY	The Emancipation of Mimi	2	1	
3	NEW	BOBBY VALENTINO	Disturbing The Peace Presents Bobby Valentino	1	3	
4	1	ROB THOM	...Something to Be	1	1	
5	NEW	AMERIE	Touch	1	5	
6	3	50 CENT	The Massacre	3	1	
7	17	JO DEE MESSINA	Delicious Surprise	1	7	
8	3	MIKE JONES	Who Is Mike Jones?	1	8	
9	4	I, DIVO	I Divo	1	9	
10	5	GREATEST GUNS STEFANI GILMER	Love Angel: Music Battle	1	10	
11	7	THE KILLERS	Hot Fuss	1	11	
12	8	GREEN DAY	American Idiot	1	12	
13	NEW	BEN FOLDS	Songs For Silverman	1	13	
14	13	KELLY CLARKSON	Breakaway	1	14	
15	12	CHARA	Goodies	1	15	
16	9	VARIOUS ARTISTS	Now 16	1	16	
17	11	JOHN JACKSON	In Between Demons	1	17	
18	14	AKON	Trouble	1	18	
19	12	MUDWAVE	Lost And Found	1	19	
20	17	BECK	Guero	1	20	
21	16	LARRY THE CABLE GUY	The Right To Bare Arms	1	21	
22	15	FRANKIE	The One	1	22	
23	14	WILL SMITH	Lost And Found	1	23	
24	10	SONDRACK	Three 6 Mafia Presents Choices II: The Setup	1	24	
25	17	FAITH EVANS	The First Lady	1	25	
26	17	KEITH URBAN	Be Here	1	26	
27	30	RASCAL FLATTS	Feels Like Today	1	27	
28	24	3 DOORS DOWN	Sevenson Days	1	28	
29	12	112	Pleasure & Pain	1	29	
30	33	MICHAEL BUBLE	It's Time	1	30	
31	NEW	BUDDY JEWELL	Times Like These	1	31	
32	29	JOSS STONE	Mind Body & Soul	1	32	
33	28	THE CLAME	The Documentary	1	33	
34	26	JOHN LEGEND	Get Lifted	1	34	
35	22	LUDACRIS	The Red Light District	1	35	
36	28	GRETCHEN WILSON	Here For The Party	1	36	
37	20	ALAN NAJICK	Week Of The Day	1	37	
38	30	LIFESHOUSE	Lifeshouse	1	38	
39	37	USHER	Confessions	1	39	
40	35	ENCINO	Encore	1	40	
41	35	DADDY YANKEE	Barrio Fino	1	41	
42	30	FANTASIA	Free Yourself	1	42	
43	24	GARBAGE	Blind Love Me	1	43	
44	38	JESSE MCCARTNEY	Beautiful Soul	1	44	
45	NEW	MINT CONDITION	Livin' The Luxury Brown	1	45	
46	NEW	NEW ORDER	Waiting For The Sirens Call	1	46	
47	42	SUGARLAND	Twice The Speed Of Light	1	47	
48	37	BEANIE SIGES	The B. Coming	1	48	
49	51	KENNY CHESNEY	When The Sun Goes Down	1	49	
50	48	VARIOUS ARTISTS	Totally Country Vol. 4	1	50	

WEEK	LAST WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION	TITLE
51	40	MAROONS	Songs About Jane	1	51	
52	47	CROSSFADE	Crossfade	1	52	
53	45	GUNS N' ROSES	Greatest Hits	1	53	
54	53	KENNY CHESNEY	Be As You Are: Songs From An Old Blue Chair	1	54	
55	NEW	JOHN PRINE	Fair & Square	1	55	
56	48	TIM MCCRAW	Live Like We Were Dying	1	56	
57	47	U2	How To Dismantle An Atomic Bomb	1	57	
58	52	SHANIA TWAIN	Greatest Hits	1	58	
59	40	JENNIFER LOPEZ	Rhythm	1	59	
60	62	BIG & RICH	Horse Of A Different Color	1	60	
61	57	MY CHEMICAL ROMANCE	Three Cheers For Sweet Revenge	1	61	
62	47	TL	Urban Legend	1	62	
63	58	RAY CHARLES	Genius Loves Company	1	63	
64	58	OMARION	Life 250-192	1	64	
65	57	DONNIE MCCULLIKIN	Psalm: Hymns & Spiritual Songs	1	65	
66	50	PAPA RAOC	Getting Away With Murder	1	66	
68	53	DESTINY'S CHILD	Destiny Fulfilled	1	68	
69	NEW	Z-RO	Let The Truth Be Told	1	69	
70	58	VARIOUS ARTISTS	WOW #1s	1	70	
71	54	PATRIKIA D'ARCE	Divines	1	71	
72	5	SONDRACK	Tyler Perry's Diary Of A Mad Black Woman	1	72	
73	53	LIL JON & THE EAST SIDE BOYZ	Crunk Juice	1	73	
74	54	MARIO	Turning Point	1	74	
75	60	TOBY KEITH	Greatest Hits 2	1	75	
76	62	QUEENS OF THE STONE AGE	Lullabies To Paralyze	1	76	
77	72	GEORGE STRAIT	50 Number Ones	1	77	
78	65	BREAKING BENJAMIN	We Are Not Alone	1	78	
79	68	KIDZ BOP KIDS	Kidz Bop	1	79	
80	72	SIMPLE PLAN	Still Not Getting Any...	1	80	
81	67	BROOKE VALENTINE	Chant Latent	1	81	
82	78	ALICIA KEYS	The Diary Of Alicia Keys	1	82	
83	75	MADELINE PEYVOUX	Carless Love	1	83	
84	82	HOWIE DAY	Stop All The World Now	1	84	
85	84	JOSH GROBAN	Closer	1	85	
86	78	THE MARS VOLT	Frances The Mute	1	86	
87	71	TRACE ADAMS	Songs About Me	1	87	
88	74	TRICK DADDY	Thug Matrimony: Married To The Streets	1	88	
89	67	SUPREMACY	Vol. 3: (The Subliminal Version)	1	89	
90	83	LISA MARIE PRESLEY	Now What	1	90	
91	86	KEANE	Hopes And Fears	1	91	
92	145	RACE CLAVIN DEGRAW	Cherist: Stripped	1	92	
93	NEW	ELS	Blinking Lights And Other Revelations	1	93	
94	NEW	VARIOUS ARTISTS	The Very Best Of Death Row	1	94	
95	64	RAY CHARLES	Ray (Soundtrack)	1	95	
96	80	SONDRACK	Ordinate State	1	96	
97	80	MONTEGOMERY CENTRY	You Do Your Thing	1	97	
98	127	BEE GEES	Number Ones	1	98	
99	79	JOHN MAYER	Heavier Things	1	99	
100	78	THE BRAVERY	The Bravery	1	100	



The singer's song/album lands his best sales week (50,000 units) and highest chart position—up or within the Top Five.

Rapper names his best sales week and new chart high at garnered extra exposure through Warner Music's album program.

New single debuts 10-6 on Hot Country Songs. Request slings on CMT's "Countryman" adds album's 12% gain.



R&B collective claims a new chart peak with its first independently distributed album. It also bows #1 on Top R&B/Hip-Hop Albums.

THE BILLBOARD 200 ARTIST INDEX

2PAC	138	TOM ARDEN	178	THE KILLERS	11	LOUISIANA	38
3 DOORS DOWN	28	ANTONIO	181	ALICE IN CHAINS	12	ALICE IN CHAINS	39
AKON	18	ARCADE FIRE	182	ALICE IN CHAINS	13	ALICE IN CHAINS	40
ALAN NAJICK	37	ARCADE FIRE	183	ALICE IN CHAINS	14	ALICE IN CHAINS	41
AMERIE	5	ARCADE FIRE	184	ALICE IN CHAINS	15	ALICE IN CHAINS	42
BEANIE SIGES	48	ARCADE FIRE	185	ALICE IN CHAINS	16	ALICE IN CHAINS	43
BEE GEES	98	ARCADE FIRE	186	ALICE IN CHAINS	17	ALICE IN CHAINS	44
BEN FOLDS	13	ARCADE FIRE	187	ALICE IN CHAINS	18	ALICE IN CHAINS	45
BECK	20	ARCADE FIRE	188	ALICE IN CHAINS	19	ALICE IN CHAINS	46
BIG & RICH	60	ARCADE FIRE	189	ALICE IN CHAINS	20	ALICE IN CHAINS	47
BOBBY VALENTINO	3	ARCADE FIRE	190	ALICE IN CHAINS	21	ALICE IN CHAINS	48
BROOKE VALENTINE	81	ARCADE FIRE	191	ALICE IN CHAINS	22	ALICE IN CHAINS	49
BROOKE VALENTINE	81	ARCADE FIRE	192	ALICE IN CHAINS	23	ALICE IN CHAINS	50
BROOKE VALENTINE	81	ARCADE FIRE	193	ALICE IN CHAINS	24	ALICE IN CHAINS	51
BROOKE VALENTINE	81	ARCADE FIRE	194	ALICE IN CHAINS	25	ALICE IN CHAINS	52
BROOKE VALENTINE	81	ARCADE FIRE	195	ALICE IN CHAINS	26	ALICE IN CHAINS	53
BROOKE VALENTINE	81	ARCADE FIRE	196	ALICE IN CHAINS	27	ALICE IN CHAINS	54
BROOKE VALENTINE	81	ARCADE FIRE	197	ALICE IN CHAINS	28	ALICE IN CHAINS	55
BROOKE VALENTINE	81	ARCADE FIRE	198	ALICE IN CHAINS	29	ALICE IN CHAINS	56
BROOKE VALENTINE	81	ARCADE FIRE	199	ALICE IN CHAINS	30	ALICE IN CHAINS	57
BROOKE VALENTINE	81	ARCADE FIRE	200	ALICE IN CHAINS	31	ALICE IN CHAINS	58
BROOKE VALENTINE	81	ARCADE FIRE	201	ALICE IN CHAINS	32	ALICE IN CHAINS	59
BROOKE VALENTINE	81	ARCADE FIRE	202	ALICE IN CHAINS	33	ALICE IN CHAINS	60
BROOKE VALENTINE	81	ARCADE FIRE	203	ALICE IN CHAINS	34	ALICE IN CHAINS	61
BROOKE VALENTINE	81	ARCADE FIRE	204	ALICE IN CHAINS	35	ALICE IN CHAINS	62
BROOKE VALENTINE	81	ARCADE FIRE	205	ALICE IN CHAINS	36	ALICE IN CHAINS	63
BROOKE VALENTINE	81	ARCADE FIRE	206	ALICE IN CHAINS	37	ALICE IN CHAINS	64
BROOKE VALENTINE	81	ARCADE FIRE	207	ALICE IN CHAINS	38	ALICE IN CHAINS	65
BROOKE VALENTINE	81	ARCADE FIRE	208	ALICE IN CHAINS	39	ALICE IN CHAINS	66
BROOKE VALENTINE	81	ARCADE FIRE	209	ALICE IN CHAINS	40	ALICE IN CHAINS	67
BROOKE VALENTINE	81	ARCADE FIRE	210	ALICE IN CHAINS	41	ALICE IN CHAINS	68
BROOKE VALENTINE	81	ARCADE FIRE	211	ALICE IN CHAINS	42	ALICE IN CHAINS	69
BROOKE VALENTINE	81	ARCADE FIRE	212	ALICE IN CHAINS	43	ALICE IN CHAINS	70
BROOKE VALENTINE	81	ARCADE FIRE	213	ALICE IN CHAINS	44	ALICE IN CHAINS	71
BROOKE VALENTINE	81	ARCADE FIRE	214	ALICE IN CHAINS	45	ALICE IN CHAINS	72
BROOKE VALENTINE	81	ARCADE FIRE	215	ALICE IN CHAINS	46	ALICE IN CHAINS	73
BROOKE VALENTINE	81	ARCADE FIRE	216	ALICE IN CHAINS	47	ALICE IN CHAINS	74
BROOKE VALENTINE	81	ARCADE FIRE	217	ALICE IN CHAINS	48	ALICE IN CHAINS	75
BROOKE VALENTINE	81	ARCADE FIRE	218	ALICE IN CHAINS	49	ALICE IN CHAINS	76
BROOKE VALENTINE	81	ARCADE FIRE	219	ALICE IN CHAINS	50	ALICE IN CHAINS	77
BROOKE VALENTINE	81	ARCADE FIRE	220	ALICE IN CHAINS	51	ALICE IN CHAINS	78
BROOKE VALENTINE	81	ARCADE FIRE	221	ALICE IN CHAINS	52	ALICE IN CHAINS	79
BROOKE VALENTINE	81	ARCADE FIRE	222	ALICE IN CHAINS	53	ALICE IN CHAINS	80
BROOKE VALENTINE	81	ARCADE FIRE	223	ALICE IN CHAINS	54	ALICE IN CHAINS	81
BROOKE VALENTINE	81	ARCADE FIRE	224	ALICE IN CHAINS	55	ALICE IN CHAINS	82
BROOKE VALENTINE	81	ARCADE FIRE	225	ALICE IN CHAINS	56	ALICE IN CHAINS	83
BROOKE VALENTINE	81	ARCADE FIRE	226	ALICE IN CHAINS	57	ALICE IN CHAINS	84
BROOKE VALENTINE	81	ARCADE FIRE	227	ALICE IN CHAINS	58	ALICE IN CHAINS	85
BROOKE VALENTINE	81	ARCADE FIRE	228	ALICE IN CHAINS	59	ALICE IN CHAINS	86
BROOKE VALENTINE	81	ARCADE FIRE	229	ALICE IN CHAINS	60	ALICE IN CHAINS	87
BROOKE VALENTINE	81	ARCADE FIRE	230	ALICE IN CHAINS	61	ALICE IN CHAINS	88
BROOKE VALENTINE	81	ARCADE FIRE	231	ALICE IN CHAINS	62	ALICE IN CHAINS	89
BROOKE VALENTINE	81	ARCADE FIRE	232	ALICE IN CHAINS	63	ALICE IN CHAINS	90
BROOKE VALENTINE	81	ARCADE FIRE	233	ALICE IN CHAINS	64	ALICE IN CHAINS	91
BROOKE VALENTINE	81	ARCADE FIRE	234	ALICE IN CHAINS	65	ALICE IN CHAINS	92
BROOKE VALENTINE	81	ARCADE FIRE	235	ALICE IN CHAINS	66	ALICE IN CHAINS	93
BROOKE VALENTINE	81	ARCADE FIRE	236	ALICE IN CHAINS	67	ALICE IN CHAINS	94
BROOKE VALENTINE	81	ARCADE FIRE	237	ALICE IN CHAINS	68	ALICE IN CHAINS	95
BROOKE VALENTINE	81	ARCADE FIRE	238	ALICE IN CHAINS	69	ALICE IN CHAINS	96
BROOKE VALENTINE	81	ARCADE FIRE	239	ALICE IN CHAINS	70	ALICE IN CHAINS	97
BROOKE VALENTINE	81	ARCADE FIRE	240	ALICE IN CHAINS	71	ALICE IN CHAINS	98
BROOKE VALENTINE	81	ARCADE FIRE	241	ALICE IN CHAINS	72	ALICE IN CHAINS	99
BROOKE VALENTINE	81	ARCADE FIRE	242	ALICE IN CHAINS	73	ALICE IN CHAINS	100



THE Billboard 200

MAY 14
2005

WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION	LAST WEEK
101	SNOP DOGG	...R&G (Rhythm & Gangsta): The Masterpiece	1	101	101	101	101	SNOP DOGG	...R&G (Rhythm & Gangsta): The Masterpiece	1	101
102	MIRANDA LAMBERT	Kerosene	1	102	102	102	102	MIRANDA LAMBERT	Kerosene	1	102
103	MARINA	Marina	1	103	103	103	103	MARINA	Marina	1	103
104	HAWTHORNE HEIGHTS	The Silence In Black And White	1	104	104	104	104	HAWTHORNE HEIGHTS	The Silence In Black And White	1	104
105	FAMILY GUY WITH WALTER MURPHY AND HIS ORCHESTRA	Family Guy: Live In Vegas	1	105	105	105	105	FAMILY GUY WITH WALTER MURPHY AND HIS ORCHESTRA	Family Guy: Live In Vegas	1	105
106	BRAD PASKLEY	Mut On The Tires	1	106	106	106	106	BRAD PASKLEY	Mut On The Tires	1	106
107	THE BLACK EYED PEAS	Elephunk	1	107	107	107	107	THE BLACK EYED PEAS	Elephunk	1	107
108	MOBY	Hotel	1	108	108	108	108	MOBY	Hotel	1	108
109	BLAKE SHELTON	Blake Shelton: Born & Grill	1	109	109	109	109	BLAKE SHELTON	Blake Shelton: Born & Grill	1	109
110	VARIOUS ARTISTS	Now 12	1	110	110	110	110	VARIOUS ARTISTS	Now 12	1	110
111	VARIOUS ARTISTS	WOW Hits 2005	1	111	111	111	111	VARIOUS ARTISTS	WOW Hits 2005	1	111
112	BONE THUGS-N-HARMONY	Greatest Hits	1	112	112	112	112	BONE THUGS-N-HARMONY	Greatest Hits	1	112
113	THE BEACH BOYS	The Very Best Of The Beach Boys: Sounds Of Summer	1	113	113	113	113	THE BEACH BOYS	The Very Best Of The Beach Boys: Sounds Of Summer	1	113
114	JUANES	Me Siento	1	114	114	114	114	JUANES	Me Siento	1	114
115	VARIOUS ARTISTS	Disneymania 3: Music Stars Sing Disney... Their Way	1	115	115	115	115	VARIOUS ARTISTS	Disneymania 3: Music Stars Sing Disney... Their Way	1	115
116	CASTING CROWNS	Casting Crowns	1	116	116	116	116	CASTING CROWNS	Casting Crowns	1	116
117	SONDRACK	XXX: State Of The Union	1	117	117	117	117	SONDRACK	XXX: State Of The Union	1	117
118	LEE ANN WOMACK	There's More Where That Came From	1	118	118	118	118	LEE ANN WOMACK	There's More Where That Came From	1	118
119	MINOES SELF INDULGENCE	You'll Rebel To Anything	1	119	119	119	119	MINOES SELF INDULGENCE	You'll Rebel To Anything	1	119
120	CHRIS BOTTI	When I Fall In Love	1	120	120	120	120	CHRIS BOTTI	When I Fall In Love	1	120
121	LOS LOVELY BOYS	Phantoms	1	121	121	121	121	LOS LOVELY BOYS	Phantoms	1	121
122	ACCEPTANCE	All The Best	1	122	122	122	122	ACCEPTANCE	All The Best	1	122
123	TINA TURNER	Contrabando	1	123	123	123	123	TINA TURNER	Contrabando	1	123
124	VELVET REVOLVER	The Beautiful Letdown	1	124	124	124	124	VELVET REVOLVER	The Beautiful Letdown	1	124
125	SWITCHFOOT	Under My Skin	1	125	125	125	125	SWITCHFOOT	Under My Skin	1	125
126	AVRIL LAVIGNE	Under My Skin	1	126	126	126	126	AVRIL LAVIGNE	Under My Skin	1	126
127	LL SCRAPPA TRILLVILLE	The King Of Crunk & BME Recordings Present	1	127	127	127	127	LL SCRAPPA TRILLVILLE	The King Of Crunk & BME Recordings Present	1	127
128	BOWLING FOR DOPPELGÄNGER	A Hangover You Don't Deserve	1	128	128	128	128	BOWLING FOR DOPPELGÄNGER	A Hangover You Don't Deserve	1	128
129	SONDRACK	The Phenom Of The Opera	1	129	129	129	129	SONDRACK	The Phenom Of The Opera	1	129
130	MOTLEY CRUE	Red, White & Crap	1	130	130	130	130	MOTLEY CRUE	Red, White & Crap	1	130
131	LUNYTUNES & BABY RANKS	Mass Flow 2	1	131	131	131	131	LUNYTUNES & BABY RANKS	Mass Flow 2	1	131
132	PORCUPINE TREE	Dawdling	1	132	132	132	132	PORCUPINE TREE	Dawdling	1	132
133	ADVENTURE	God's Project	1	133	133	133	133	ADVENTURE	God's Project	1	133
134	JUFF BATES	Rainbow Man	1	134	134	134	134	JUFF BATES	Rainbow Man	1	134
135	BROOKS & DUNN	The Greatest Hits Collection II	1	135	135	135	135	BROOKS & DUNN	The Greatest Hits Collection II	1	135
136	THE USED	In Love And Death	1	136	136	136	136	THE USED	In Love And Death	1	136
137	THE TWENTY	It's Me Again	1	137	137	137	137	THE TWENTY	It's Me Again	1	137
138	2PAC	Loyal To The Game	1	138	138	138	138	2PAC	Loyal To The Game	1	138
139	HOT HOT HEAT	Revolution	1	139	139	139	139	HOT HOT HEAT	Revolution	1	139
140	CRAIG MORGAN	My Kind Of Livin'	1	140	140	140	140	CRAIG MORGAN	My Kind Of Livin'	1	140
141	SONDRACK	A Lot Like Love	1	141	141	141	141	SONDRACK	A Lot Like Love	1	141
142	JAY-Z LINKIN PARK	MTV Ultimate Mash-Up Presents: Confusion Course	1	142	142	142	142	JAY-Z LINKIN PARK	MTV Ultimate Mash-Up Presents: Confusion Course	1	142
143	CHEVELLE	The Type Of Thing (Could Do Us In)	1	143	143	143	143	CHEVELLE	The Type Of Thing (Could Do Us In)	1	143
144	BLOC PARTY	Silent Alarm	1	144	144	144	144	BLOC PARTY	Silent Alarm	1	144
145	BRITNEY SPEARS	Greatest Hits: My Prerogative	1	145	145	145	145	BRITNEY SPEARS	Greatest Hits: My Prerogative	1	145
146	NELLY	Supa Star	1	146	146	146	146	NELLY	Supa Star	1	146
147	BABY BASH	The Best Of Baby Bash	1	147	147	147	147	BABY BASH	The Best Of Baby Bash	1	147
148	BRANDY	The Best Of Brandy	1	148	148	148	148	BRANDY	The Best Of Brandy	1	148
149	CROSBY, STILLS & NASH	Greatest Hits	1	149	149	149	149	CROSBY, STILLS & NASH	Greatest Hits	1	149
150	PITBULL	M.I.A.M.I. (Money Is A Major Issue)	1	150	150	150	150	PITBULL	M.I.A.M.I. (Money Is A Major Issue)	1	150

PRS alert the high quality & concert special in May, making the album's 4th week at No. 1 on Top World Albums for an eighth week.

Following his three wins and performance at the Billboard Latin Music Awards, Juanes album jumps 16%.

It's the album's third-highest sales week since its release in June 2004.

Major distribution deal with Sony BMG. In 1994, he topped the list on Top Latin Albums.

WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION	LAST WEEK
151	JET	Get Born	1	151	151	151	151	JET	Get Born	1	151
152	JARS OF GLAY	Redemption Songs	1	152	152	152	152	JARS OF GLAY	Redemption Songs	1	152
153	VARIOUS ARTISTS	WOW Gospel 2005	1	153	153	153	153	VARIOUS ARTISTS	WOW Gospel 2005	1	153
154	NORAH JONES	Feels Like Home	1	154	154	154	154	NORAH JONES	Feels Like Home	1	154
155	SHINEDOWN	Leave A Whimper	1	155	155	155	155	SHINEDOWN	Leave A Whimper	1	155
156	BLAINE LARSEN	Off To Join The West	1	156	156	156	156	BLAINE LARSEN	Off To Join The West	1	156
157	BEYONCÉ	Dangerously In Love	1	157	157	157	157	BEYONCÉ	Dangerously In Love	1	157
158	CELTIC WOMAN	Celtic Woman	1	158	158	158	158	CELTIC WOMAN	Celtic Woman	1	158
159	LOS TIROS DEL NORO	Directo Al Corazon	1	159	159	159	159	LOS TIROS DEL NORO	Directo Al Corazon	1	159
160	ROD STEWART	Stardust... The Great American Songbook Vol. 1	1	160	160	160	160	ROD STEWART	Stardust... The Great American Songbook Vol. 1	1	160
161	THE ROLLING STONES	The Best Of The Rolling Stones: Jump Back 71-93	1	161	161	161	161	THE ROLLING STONES	The Best Of The Rolling Stones: Jump Back 71-93	1	161
162	VARIOUS ARTISTS	Grammy Nominees 2005	1	162	162	162	162	VARIOUS ARTISTS	Grammy Nominees 2005	1	162
163	VARIOUS ARTISTS	Chosen Few: El Documental	1	163	163	163	163	VARIOUS ARTISTS	Chosen Few: El Documental	1	163
164	DAMIAN RICE	O	1	164	164	164	164	DAMIAN RICE	O	1	164
165	JIMMY BUFFETT	On And On	1	165	165	165	165	JIMMY BUFFETT	On And On	1	165
166	BRIGHT EYES	I'm Wide Awake, It's Morning	1	166	166	166	166	BRIGHT EYES	I'm Wide Awake, It's Morning	1	166
167	JOSH GRACIN	Josh Gracin	1	167	167	167	167	JOSH GRACIN	Josh Gracin	1	167
168	TRUSTCOMPANY	True Paradise	1	168	168	168	168	TRUSTCOMPANY	True Paradise	1	168
169	LEANN RIMES	This Woman	1	169	169	169	169	LEANN RIMES	This Woman	1	169
170	PASSION WORSHIP BAND	Passion: How Great Is Our God	1	170	170	170	170	PASSION WORSHIP BAND	Passion: How Great Is Our God	1	170
171	VOYENTE FERNANDEZ	Mie Corrientes Consentidos	1	171	171	171	171	VOYENTE FERNANDEZ	Mie Corrientes Consentidos	1	171
172	CREED	Greatest Hits	1	172	172	172	172	CREED	Greatest Hits	1	172
173	VARIOUS ARTISTS	Radio Disney Jam 7	1	173	173	173	173	VARIOUS ARTISTS	Radio Disney Jam 7	1	173
174	JIM BRICKMAN	Grace	1	174	174	174	174	JIM BRICKMAN	Grace	1	174
175	KORN	Greatest Hits Vol. 1	1	175	175	175	175	KORN	Greatest Hits Vol. 1	1	175
176	THEORY OF A DEADMAN	Gasoline	1	176	176	176	176	THEORY OF A DEADMAN	Gasoline	1	176
177	KRISTIAN KRAUSS + UNION STATION	Lonely Runs Both Ways	1	177	177	177	177	KRISTIAN KRAUSS + UNION STATION	Lonely Runs Both Ways	1	177
178	TORI AMOS	The Beekeeper	1	178	178	178	178	TORI AMOS	The Beekeeper	1	178
179	ERIC CLAPTON	The Best Of Eric Clapton: 20th Century Masters The Millennium Collection	1	179	179	179	179	ERIC CLAPTON	The Best Of Eric Clapton: 20th Century Masters The Millennium Collection	1	179
180	CHRIS TOMLIN	Arriving	1	180	180	180	180	CHRIS TOMLIN	Arriving	1	180
181	GOOD CHARLOTTE	The Chronicles Of Life And Death	1	181	181	181	181	GOOD CHARLOTTE	The Chronicles Of Life And Death	1	181
182	BLACK LABEL SOCIETY	Mafia	1	182	182	182	182	BLACK LABEL SOCIETY	Mafia	1	182
183	THREE DAYS GRACE	Three Days Grace	1	183	183	183	183	THREE DAYS GRACE	Three Days Grace	1	183
184	2-TRIP	Shifting Gears	1	184	184	184	184	2-TRIP	Shifting Gears	1	184
185	DWIGHT YOAKAM	The Very Best Of Dwight Yoakam	1	185	185	185	185	DWIGHT YOAKAM	The Very Best Of Dwight Yoakam	1	185
186	ASHANTI	Concrete Rose	1	186	186	186	186	ASHANTI	Concrete Rose	1	186
187	KAISER CHIEFS	Employment	1	187	187	187	187	KAISER CHIEFS	Employment	1	187
188	C-MURDER	The Trust 8/10 I Ever Sold	1	188	188	188	188	C-MURDER	The Trust 8/10 I Ever Sold	1	188
189	RELIENT K	MMHMM	1	189	189	189	189	RELIENT K	MMHMM	1	189
190	BRIAN MCKNIGHT	Gemini	1	190	190	190	190	BRIAN MCKNIGHT	Gemini	1	190
191	WILLIE NELSON	Songs	1	191	191	191	191	WILLIE NELSON	Songs	1	191
192	SONDRACK	Ice Princess	1	192	192	192	192	SONDRACK	Ice Princess	1	192
193	JEREMY CAMP	Restored	1	193	193	193	193	JEREMY CAMP	Restored	1	193
194	AMOS LEE	Amos Lee	1	194	194	194	194	AMOS LEE	Amos Lee	1	194
195	THE REVEREND AL GREEN	Everything's OK	1	195	195	195	195	THE REVEREND AL GREEN	Everything's OK	1	195
196	SONDRACK	The OC: Music From Mix 4	1	196	196	196	196	SONDRACK	The OC: Music From Mix 4	1	196
197	KURT CARR PROJECT	One Church	1	197	197	197	197	KURT CARR PROJECT	One Church	1	197
198	FRANK SINATRA	Live From Las Vegas	1	198	198	198	198	FRANK SINATRA	Live From Las Vegas	1	198
199	LINDSAY LOHAN	Speak	1	199	199	199	199	LINDSAY LOHAN	Speak	1	199

The most popular songs & tracks, according to all-format audience impressions measured by Nielsen Broadcast Data Systems and sales data compiled by Nielsen SoundScan. Greatest Gainer/Digital and Greatest Gainer/Airplay are awarded, respectively, for the largest digital sales and airplay increases on the chart. See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan. All rights reserved.

MAY 14 2005 **HOT 100** Billboard THE BILLBOARD HOT 100[illegible]

Chavez's 23rd top 10 and first as a lead artist since 2001's "Lowerboy."

Track makes it to No. 1 on Adult Top 40, a familiar position for Thomas, who has topped that chart a record four times with Matchbox Twenty.

Debut position surpasses band's previous No. 22 peak with "The Space Between" in 2001. Track enters Hot Digital Songs at No. 3 with 31,000 paid



Foo Fighters: "Best of Your Kicks" at No. 51 on the Hot 100 and climbs 12-8 on Modern Rock. It's their 11th top 10 and lead singer Dave Grohl's 18th, counting the seven he notched as drummer for Nirvana.

DATE	TIME	ARTIST	ALBUM	REMARKS
7/1	8:00	THE PRODIGEN (DISCOVER)		
7/2	8:00	BIGTIME (P.A.M.)	Arnie Nicks	
7/3	8:00	LOVE'S A MATHS (E.M. & MICKIE)	CELEBRATE	
7/4	8:00	ALMOST	Bowling For Soup	
7/5	8:00	THE PRODIGEN (DISCOVER)	CELEBRATE	
7/6	8:00	HOMEWRECKER	Gracielan Whinn	
7/7	8:00	THE PRODIGEN (DISCOVER)	CELEBRATE	
7/8	8:00	LOOK WHAT YOU'VE DONE	Jet	
7/9	8:00	THE PRODIGEN (DISCOVER)	CELEBRATE	
7/10	8:00	THE PRODIGEN (DISCOVER)	CELEBRATE	
7/11	8:00	MOCKINGBIRD	Gracielan Whinn	
7/12	8:00	ANYTHING BUT MINE	Kenny Chesney	
7/13	8:00	MY GIVE A DAMN'S BUSTED	Joe Doe Measure	
7/14	8:00	BE YOURSELF	Autolavator	
7/15	8:00	IF HEAVEN	Andy Aragon	
7/16	8:00	ONE	Montgomery Gentry	
7/17	8:00	SONGS ABOUT ME	Tracey Adams	
7/18	8:00	CHARIOT	Gracielan Whinn	
7/19	8:00	IT'S GETTING BETTER ALL THE TIME	Brooks & Dunn	
7/20	8:00	BLUE ORCHID	The White Stripes	
7/21	8:00	LOVE OF MY LIFE LEFT TO DO	Gracielan Whinn	
7/22	8:00	SUNDAY MORNING	Maroon	
7/23	8:00	STILL TIPPIN'	Mike Jagger Featuring Slim Thug & Paul Wall	
7/24	8:00	WHAT'S A GUY GOTTA DO	Joe Nichols	
7/25	8:00	THE HAND THAT FEELS	New Jack Beats	
7/26	8:00	THE HAND THAT FEELS	Gracielan Whinn	
7/27	8:00	CHINA	The Pussycat Dolls Featuring Busta Rhymes	
7/28	8:00	THAT'S WHAT I LOVE ABOUT SUNDAY	Craig Morgan	
7/29	8:00	NOTHING TO LOSE	Jason Jacob	
7/30	8:00	B.Y.O.B.	System Of A Down	
7/31	8:00	HONKY TONK U	Toyah Keith	
8/1	8:00	FAST GAINS AND FREEDOM	Rachael Flatts	
8/2	8:00	YOU'LL BE THERE	George Strait	
8/3	8:00	SITTING, WAITING, WISHING	Jack Johnson	
8/4	8:00	SIGNS	Snop Dog Featuring Charlie Wilson & Justin Timberlake	
8/5	8:00	FREE YOURSELF	Faitecia	
8/6	8:00	UNDER PRESSURE	The Used And My Chemical Romance	
8/7	8:00	MV	Mary J. Blige Featuring The Game & 50 Cent	
8/8	8:00	E-PRO	Back	
8/9	8:00	TRAPPED IN THE CLOSET (CHAPTER 1 OF 5)	R. Kelly	
8/10	8:00	DRUGS ON JESUS	Tim McCord	
8/11	8:00	CATER 2 U	Destiny's Child	
8/12	8:00	GET RICH	Jennifer Lopez	
8/13	8:00	LA CAMISA NEGRA	James	
8/14	8:00	GIVE ME THAT	Marques Houston	
8/15	8:00	ALL BECAUSE OF YOU	Wu	
8/16	8:00	I'LL TAKE THAT AS A YES (THE HOT TUB SONG)	Philly Daze	
8/17	8:00	LA TORTURA	Shaila Featuring Allstar	
8/18	8:00	CLASS REUNION (WHAT USED TO BE US)	Lonestar	
8/19	8:00	SO MUCH MORE	Fat Joe	
8/20	8:00	HAPPY?	Macysteen	

BETWEEN THE BULLETS

"Oh" by Ciara Featuring Ludacris moves 3-1 on the Hot 100 Airplay chart, her second topper on that list and her third straight top two track. "Goodies" spent seven weeks at No. 1 starting in September 2004, followed by a No. 1

peak for "1, 2 Step" in January. Ciara is the first artist to start a career with three straight top two songs on the Hot 100 Airplay chart since the radio panel was expanded in December 1998 to include all formats. —*Silvio Pietrolungo*



AIRPLAY MONITORED BY
N
Nielsen
SoundScan
Data
System

SALES DATA COMPILED BY
N
Nielsen
SoundScan
Data
System

HOT 100 AIRPLAY

WEEK	DATE	TITLE	ARTIST (IMP/PROD.) (LABEL)	LAST WEEK	PEAK	WEEKS ON CHART
1	5	OH	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
2	12	HATE IT OR LOVE IT	THE DAVE NAVO BAND (IMP/PROD.) (L.A. LAMARCO)			
3	19	SLOW DOWN	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
4	26	JUST A LIL BIT	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
5	3	CANDY SHOP	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
6	10	WE BELONG TOGETHER	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
7	17	OBSESSION (NO ES AMOR)	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
8	24	HOLLABACK GIRL	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
9	31	SINCE U BEEN GONE	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
10	7	WAIT (THE WHISPER SONG)	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
11	14	1 THING	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
12	21	BOULEVARD OF BROKEN DREAMS	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
13	28	DISCO INFERNO	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
14	4	SOME CUT	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
15	11	LET ME LOVE YOU	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
16	18	U ALREADY KNOW	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
17	25	THRU IT	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
18	31	KARMA	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
19	7	GIRL	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
20	14	U DON'T KNOW ME	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
21	21	LET ME LOVE YOU	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
22	28	LOVELY NO MORE	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
23	4	CAUGHT UP	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			

Two entries, composed of pop 100, adult contemporary, R&B, top 40, country, rock, gospel, funk, and electronic formats, are electronically combined to form the 50 chart. Two songs are co-charted. Two identical are 100.

POP 100 AIRPLAY

WEEK	DATE	TITLE	ARTIST (IMP/PROD.) (LABEL)	LAST WEEK	PEAK	WEEKS ON CHART
1	5	SINCE U BEEN GONE	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
2	12	HOLLABACK GIRL	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
3	19	OBSESSION (NO ES AMOR)	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
4	26	KARMA	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
5	3	LOVELY	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
6	10	DISCO INFERNO	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
7	17	BOULEVARD OF BROKEN DREAMS	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
8	24	LET ME GO	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
9	31	CANDY SHOP	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
10	7	BEHIND THE SCENES	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
11	14	CAUGHT UP	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
12	21	SWITCH	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
13	28	INCOMPLETE	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
14	4	MR. BRIGHTSIDE	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
15	11	HATE IT OR LOVE IT	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
16	18	RICH GIRL	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
17	25	SUGAR (GIMME SOME)	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
18	31	HOMEWRECKER	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
19	7	COLLIDE	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
20	14	ORDINARY PEOPLE	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
21	21	SWITCH	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
22	28	LET ME LOVE YOU	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
23	4	SCARS	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
24	11	BEAUTIFUL SOUL	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			

110 mainstream pop 40 stations are electronically monitored 24 hours a day, five days a week. This data is used to compile the Pop 100.

HOT DIGITAL SONGS

WEEK	DATE	TITLE	ARTIST (IMP/PROD.) (LABEL)	LAST WEEK	PEAK	WEEKS ON CHART
1	5	HOLLABACK GIRL	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
2	12	SPEED OF SOUND	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
3	19	AMERICAN BABY	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
4	26	LOVELY NO MORE	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
5	3	LOVELY	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
6	10	DO NOT PUNK WITH MY HEART	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
7	17	SWITCH	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
8	24	MR. BRIGHTSIDE	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
9	31	HATE IT OR LOVE IT	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
10	7	HOLIDAY	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
11	14	SINCE U BEEN GONE	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
12	21	WE BELONG TOGETHER	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
13	28	JUST A LIL BIT	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
14	4	CAUGHT UP	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
15	11	1 THING	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
16	18	SUGAR (GIMME SOME)	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
17	25	RICH GIRL	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
18	31	IT'S LIKE THAT	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
19	7	COLLIDE	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
20	14	BEVERLY HILLS	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
21	21	YOU AND ME	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
22	28	INCOMPLETE	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
23	4	BEST OF YOU	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
24	11	BOULEVARD OF BROKEN DREAMS	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			

Date for week of MAY 14, 2005 | For chart reprints call 646.654.6633

HOT 100 SINGLES SALES

WEEK	DATE	TITLE	ARTIST (IMP/PROD.) (LABEL)	LAST WEEK	PEAK	WEEKS ON CHART
1	5	WHEN YOU TELL ME THAT YOU LOVE ME	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
2	12	GOIN' CRAZY	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
3	19	DO YOU BELIEVE IN MAGIC	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
4	26	DON'T CHA	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
5	3	DO NOT CHA	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
6	10	SOLDIER	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
7	17	IT'S LIKE THAT	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
8	24	WE'LL BE TOGETHER	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
9	31	ONE WORLD	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
10	7	IF SHE WERE ANY OTHER WOMAN	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
11	14	LOSE MY BREATH	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
12	21	SLOW DOWN	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
13	28	GOTTA GO SOLO	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
14	4	1 THING	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
15	11	HOLLABACK GIRL	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
16	18	BIG WHEELS	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
17	25	I'M A HUSTLA	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
18	31	THE POTION	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
19	7	SO MUCH MORE	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
20	14	HELP POUR OUT THE RAIN (GAYE'S SONG)	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
21	21	OVER MY CANTO	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
22	28	MARCH INTO THE SEA	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			
23	4	THE CORNER	DAVID NAY (IMP/PROD.) (L.A. LAMARCO)			

Go to www.billboard.biz for complete chart data | 53

MAY
14
2005

POP

POP 100

WEEK	DATE	LAST WEEK	TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
1	5	1	HOLLABACK GIRL	DAVID NAVARRO (PROMOTED LABEL)	1	1
2	12	2	SINCE I BEEN GONE	WILLY NALY (PROMOTED LABEL)	2	2
3	19	3	LOVELY	DAVID NAVARRO (PROMOTED LABEL)	3	3
4	26	4	SWITCH	WILLY NALY (PROMOTED LABEL)	4	4
5	3	5	MR. BRIGHTESTE	THE BRIGHTS (PROMOTED LABEL)	5	5
6	10	6	OBSESSION (NO ES AMOR)	DAVID NAVARRO (PROMOTED LABEL)	6	6
7	17	7	LOVELY NO MORE	DAVID NAVARRO (PROMOTED LABEL)	7	7
8	24	8	LET ME GO	DAVID NAVARRO (PROMOTED LABEL)	8	8
9	31	9	KARMA	DAVID NAVARRO (PROMOTED LABEL)	9	9
10	7	10	HIT ME IF YOU LOVE IT	DAVID NAVARRO (PROMOTED LABEL)	10	10
11	14	11	CANDY SHOP	DAVID NAVARRO (PROMOTED LABEL)	11	11
12	21	12	DISCO INFERNO	DAVID NAVARRO (PROMOTED LABEL)	12	12
13	28	13	BOULEVARD OF BROKEN DREAMS	DAVID NAVARRO (PROMOTED LABEL)	13	13
14	4	14	LET ME GO	DAVID NAVARRO (PROMOTED LABEL)	14	14
15	11	15	BEHIND THESE HAZEL EYES	DAVID NAVARRO (PROMOTED LABEL)	15	15
16	18	16	INCOMPLETE	DAVID NAVARRO (PROMOTED LABEL)	16	16
17	25	17	RICH GIRL	DAVID NAVARRO (PROMOTED LABEL)	17	17
18	31	18	SUGAR (GIMME SOME)	DAVID NAVARRO (PROMOTED LABEL)	18	18
19	7	19	SPEED OF SOUND	DAVID NAVARRO (PROMOTED LABEL)	19	19
20	14	20	CAUGHT UP	DAVID NAVARRO (PROMOTED LABEL)	20	20
21	21	21	GOIN' CRAZY	DAVID NAVARRO (PROMOTED LABEL)	21	21
22	28	22	AMERICAN BABY	DAVID NAVARRO (PROMOTED LABEL)	22	22
23	4	23	1, 2, 3, 4, 5, 6, 7, 8, 9, 10	DAVID NAVARRO (PROMOTED LABEL)	23	23
24	11	24	COLLIDE	DAVID NAVARRO (PROMOTED LABEL)	24	24
25	18	25	WE BELONG TOGETHER	DAVID NAVARRO (PROMOTED LABEL)	25	25
26	25	26	SCARS	DAVID NAVARRO (PROMOTED LABEL)	26	26
27	31	27	1, 2, 3, 4, 5, 6, 7, 8, 9, 10	DAVID NAVARRO (PROMOTED LABEL)	27	27
28	7	28	JUST A LIL BIT	DAVID NAVARRO (PROMOTED LABEL)	28	28
29	14	29	BEAUTIFUL SOUL	DAVID NAVARRO (PROMOTED LABEL)	29	29
30	21	30	WHEN YOU TELL ME THAT YOU LOVE ME	DAVID NAVARRO (PROMOTED LABEL)	30	30
31	28	31	LET ME GO	DAVID NAVARRO (PROMOTED LABEL)	31	31
32	4	32	ALMOST	DAVID NAVARRO (PROMOTED LABEL)	32	32
33	11	33	IT'S LIKE THAT	DAVID NAVARRO (PROMOTED LABEL)	33	33
34	18	34	MOCKINGBIRD	DAVID NAVARRO (PROMOTED LABEL)	34	34
35	25	35	HOLIDAY	DAVID NAVARRO (PROMOTED LABEL)	35	35
36	31	36	HOW WE DO	DAVID NAVARRO (PROMOTED LABEL)	36	36
37	7	37	GIRL	DAVID NAVARRO (PROMOTED LABEL)	37	37
38	14	38	DON'T CHASE	DAVID NAVARRO (PROMOTED LABEL)	38	38
39	21	39	YOU AND ME	DAVID NAVARRO (PROMOTED LABEL)	39	39
40	28	40	BABY I'M BACK	DAVID NAVARRO (PROMOTED LABEL)	40	40
41	4	41	SOME CUT	DAVID NAVARRO (PROMOTED LABEL)	41	41
42	11	42	LET ME GO	DAVID NAVARRO (PROMOTED LABEL)	42	42
43	18	43	BEVERLY HILLS	DAVID NAVARRO (PROMOTED LABEL)	43	43
44	25	44	STES OF YOU	DAVID NAVARRO (PROMOTED LABEL)	44	44
45	31	45	1, 2, 3, 4, 5, 6, 7, 8, 9, 10	DAVID NAVARRO (PROMOTED LABEL)	45	45
46	7	46	SOLDIER	DAVID NAVARRO (PROMOTED LABEL)	46	46
47	14	47	ERLATE (E. J. M.)	DAVID NAVARRO (PROMOTED LABEL)	47	47
48	21	48	LOVERS AND FRIENDS	DAVID NAVARRO (PROMOTED LABEL)	48	48

WEEK	DATE	LAST WEEK	TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
1	5	1	BLUE ORCHID	DAVID NAVARRO (PROMOTED LABEL)	1	1
2	12	2	SWING	DAVID NAVARRO (PROMOTED LABEL)	2	2
3	19	3	GIRLIFIGHT	DAVID NAVARRO (PROMOTED LABEL)	3	3
4	26	4	TRUE	DAVID NAVARRO (PROMOTED LABEL)	4	4
5	3	5	BLOW DOWN	DAVID NAVARRO (PROMOTED LABEL)	5	5
6	10	6	COLD	DAVID NAVARRO (PROMOTED LABEL)	6	6
7	17	7	NUMBER ONE SPOT	DAVID NAVARRO (PROMOTED LABEL)	7	7
8	24	8	HOLD YOUR OWN	DAVID NAVARRO (PROMOTED LABEL)	8	8
9	31	9	SUNDAY MORNING	DAVID NAVARRO (PROMOTED LABEL)	9	9
10	7	10	GET BACK	DAVID NAVARRO (PROMOTED LABEL)	10	10
11	14	11	GET RIGHT	DAVID NAVARRO (PROMOTED LABEL)	11	11
12	21	12	JERK IT OUT	DAVID NAVARRO (PROMOTED LABEL)	12	12
13	28	13	B.Y.O.B.	DAVID NAVARRO (PROMOTED LABEL)	13	13
14	4	14	STILL TIPPIN'	DAVID NAVARRO (PROMOTED LABEL)	14	14
15	11	15	SITTING, WAITING, WISHING	DAVID NAVARRO (PROMOTED LABEL)	15	15
16	18	16	GRAND WITH ME	DAVID NAVARRO (PROMOTED LABEL)	16	16
17	25	17	DAUGHTERS	DAVID NAVARRO (PROMOTED LABEL)	17	17
18	31	18	HOW COULD YOU	DAVID NAVARRO (PROMOTED LABEL)	18	18
19	7	19	GIVE A LITTLE BIT	DAVID NAVARRO (PROMOTED LABEL)	19	19
20	14	20	U DON'T KNOW ME	DAVID NAVARRO (PROMOTED LABEL)	20	20
21	21	21	DO SOMETHING	DAVID NAVARRO (PROMOTED LABEL)	21	21
22	28	22	BABY GIRL	DAVID NAVARRO (PROMOTED LABEL)	22	22
23	4	23	I'M A HUSTLA	DAVID NAVARRO (PROMOTED LABEL)	23	23
24	11	24	NOBODY'S HOME	DAVID NAVARRO (PROMOTED LABEL)	24	24
25	18	25	MARKING MEMORIES OF US	DAVID NAVARRO (PROMOTED LABEL)	25	25
26	25	26	BLESS THE BROKEN ROAD	DAVID NAVARRO (PROMOTED LABEL)	26	26
27	31	27	BE YOURSELF	DAVID NAVARRO (PROMOTED LABEL)	27	27
28	7	28	THE HAND THAT FEEDS	DAVID NAVARRO (PROMOTED LABEL)	28	28
29	14	29	WAIT (THE WHISPER SONG)	DAVID NAVARRO (PROMOTED LABEL)	29	29
30	21	30	HOLD YOUR DOWN (HEART MIX)	DAVID NAVARRO (PROMOTED LABEL)	30	30
31	28	31	LISTEN TO YOUR SPIRIT	DAVID NAVARRO (PROMOTED LABEL)	31	31
32	4	32	I LIKE IT	DAVID NAVARRO (PROMOTED LABEL)	32	32
33	11	33	SO WHAT WHERE YOU KNOW	DAVID NAVARRO (PROMOTED LABEL)	33	33
34	18	34	FLY CHICKEN WITH THE TRAIN	DAVID NAVARRO (PROMOTED LABEL)	34	34
35	25	35	BRING EM OUT	DAVID NAVARRO (PROMOTED LABEL)	35	35
36	31	36	FEEL GOOD INC.	DAVID NAVARRO (PROMOTED LABEL)	36	36
37	7	37	HELENA (SO LONG & GOODNIGHT)	DAVID NAVARRO (PROMOTED LABEL)	37	37
38	14	38	GASOLINA	DAVID NAVARRO (PROMOTED LABEL)	38	38
39	21	39	LIVE LIKE YOU WERE DYING	DAVID NAVARRO (PROMOTED LABEL)	39	39
40	28	40	SHUT UP	DAVID NAVARRO (PROMOTED LABEL)	40	40
41	4	41	GONE	DAVID NAVARRO (PROMOTED LABEL)	41	41
42	11	42	IN THE KITCHEN	DAVID NAVARRO (PROMOTED LABEL)	42	42
43	18	43	DRAGOSTEA DIN TEI (MAY I SAY HI)	DAVID NAVARRO (PROMOTED LABEL)	43	43
44	25	44	LA TORTURA	DAVID NAVARRO (PROMOTED LABEL)	44	44
45	31	45	LOVERS AND FRIENDS	DAVID NAVARRO (PROMOTED LABEL)	45	45

POP 100: The Top 100 pop singles & tracks, according to mainstream pop radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2005, VNU Business Media. All rights reserved. ADULT TOP 40: The Top 40 adult contemporary songs, according to Nielsen SoundScan. See Chart Legend for rules and explanations. © 2005, VNU Business Media. All rights reserved. MODERN ROCK: The Top 40 modern rock songs, according to Nielsen SoundScan. See Chart Legend for rules and explanations. © 2005, VNU Business Media. All rights reserved. MODERN ROCK: The Top 40 modern rock songs, according to Nielsen SoundScan. See Chart Legend for rules and explanations. © 2005, VNU Business Media. All rights reserved. MODERN ROCK: The Top 40 modern rock songs, according to Nielsen SoundScan. See Chart Legend for rules and explanations. © 2005, VNU Business Media. All rights reserved.

ADULT TOP 40

WEEK	DATE	LAST WEEK	TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
1	5	1	LOVELY NO MORE	DAVID NAVARRO (PROMOTED LABEL)	1	1
2	12	2	BOULEVARD OF BROKEN DREAMS	DAVID NAVARRO (PROMOTED LABEL)	2	2
3	19	3	SINCE I BEEN GONE	DAVID NAVARRO (PROMOTED LABEL)	3	3
4	26	4	LET ME GO	DAVID NAVARRO (PROMOTED LABEL)	4	4
5	3	5	YOU AND ME	DAVID NAVARRO (PROMOTED LABEL)	5	5
6	10	6	SUNDAY MORNING	DAVID NAVARRO (PROMOTED LABEL)	6	6
7	17	7	BREATHE (E. J. M.)	DAVID NAVARRO (PROMOTED LABEL)	7	7
8	24	8	COLLIDE	DAVID NAVARRO (PROMOTED LABEL)	8	8
9	31	9	GIVE A LITTLE BIT	DAVID NAVARRO (PROMOTED LABEL)	9	9
10	7	10	BREAKAWAY	DAVID NAVARRO (PROMOTED LABEL)	10	10
11	14	11	LOOK WHAT YOU'VE DONE	DAVID NAVARRO (PROMOTED LABEL)	11	11
12	21	12	AMERICAN BABY	DAVID NAVARRO (PROMOTED LABEL)	12	12
13	28	13	WHAT HAPPENS TOMORROW	DAVID NAVARRO (PROMOTED LABEL)	13	13
14	4	14	MR. BRIGHTESTE	DAVID NAVARRO (PROMOTED LABEL)	14	14
15	11	15	ONE THING	DAVID NAVARRO (PROMOTED LABEL)	15	15
16	18	16	BEAUTIFUL SOUL	DAVID NAVARRO (PROMOTED LABEL)	16	16
17	25	17	SOMETHING YOU CAN'T MAKE IT ON YOUR OWN	DAVID NAVARRO (PROMOTED LABEL)	17	17
18	31	18	CHARIOT	DAVID NAVARRO (PROMOTED LABEL)	18	18
19	7	19	RICH GIRL	DAVID NAVARRO (PROMOTED LABEL)	19	19
20	14	20	TRUE	DAVID NAVARRO (PROMOTED LABEL)	20	20
21	21	21	SITTING, WAITING, WISHING	DAVID NAVARRO (PROMOTED LABEL)	21	21
22	28	22	ALMOST	DAVID NAVARRO (PROMOTED LABEL)	22	22
23	4	23	BETTER NOW	DAVID NAVARRO (PROMOTED LABEL)	23	23
24	11	24	A LIFETIME	DAVID NAVARRO (PROMOTED LABEL)	24	24
25	18	25	SPEED	DAVID NAVARRO (PROMOTED LABEL)	25	25

MODERN ROCK

WEEK	DATE	LAST WEEK	TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
1	5	1	HOLIDAY	DAVID NAVARRO (PROMOTED LABEL)	1	1
2	12	2	THE HAND THAT FEEDS	DAVID NAVARRO (PROMOTED LABEL)	2	2
3	19	3	BE YOURSELF	DAVID NAVARRO (PROMOTED LABEL)	3	3
4	26	4	BEVERLY HILLS	DAVID NAVARRO (PROMOTED LABEL)	4	4
5	3	5	E-PHO	DAVID NAVARRO (PROMOTED LABEL)	5	5
6	10	6	BEST OF YOU	DAVID NAVARRO (PROMOTED LABEL)	6	6
7	17	7	LITTLE SISTER	DAVID NAVARRO (PROMOTED LABEL)	7	7
8	24	8	SPEED OF SOUND	DAVID NAVARRO (PROMOTED LABEL)	8	8
9	31	9	B.Y.O.B.	DAVID NAVARRO (PROMOTED LABEL)	9	9
10	7	10	BLUE ORCHID	DAVID NAVARRO (PROMOTED LABEL)	10	10
11	14	11	THE CLOSER	DAVID NAVARRO (PROMOTED LABEL)	11	11
12	21	12	HAPPY	DAVID NAVARRO (PROMOTED LABEL)	12	12
13	28	13	BOONER OR LATER	DAVID NAVARRO (PROMOTED LABEL)	13	13
14	4	14	MR. BRIGHTESTE	DAVID NAVARRO (PROMOTED LABEL)	14	14
15	11	15	REMEDY	DAVID NAVARRO (PROMOTED LABEL)	15	15
16	18	16	COLD	DAVID NAVARRO (PROMOTED LABEL)	16	16
17	25	17	BOULEVARD OF BROKEN DREAMS	DAVID NAVARRO (PROMOTED LABEL)	17	17
18	31	18	HELENA (SO LONG & GOODNIGHT)	DAVID NAVARRO (PROMOTED LABEL)	18	18
19	7	19	UGLY	DAVID NAVARRO (PROMOTED LABEL)	19	19
20	14	20	SMILE LIKE YOU MEAN IT	DAVID NAVARRO (PROMOTED LABEL)	20	20
21	21	21	WALKING DEAD	DAVID NAVARRO (PROMOTED LABEL)	21	21
22	28	22	AN HONEST MISTAKE	DAVID NAVARRO (PROMOTED LABEL)	22	22
23	4	23	IF I WERE A MAN (SADIE)	DAVID NAVARRO (PROMOTED LABEL)	23	23
24	11	24	SITTING, WAITING, WISHING	DAVID NAVARRO (PROMOTED LABEL)	24	24

ADULT CONTEMPORARY

WEEK-END CHART						
WEEK	DATE	LAST WEEK	TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
1	5	1	BREAKAWAY	DAVID NAVARRO (PROMOTED LABEL)	1	1
2	12	2	HEAVEN	DAVID NAVARRO (PROMOTED LABEL)	2	2
3	19	3	DAUGHTERS	DAVID NAVARRO (PROMOTED LABEL)	3	3
4	26	4	HOME	DAVID NAVARRO (PROMOTED LABEL)	4	4
5	3	5	LIVE LIKE YOU WERE DYING	DAVID NAVARRO (PROMOTED LABEL)	5	5
6	10	6	SHE WILL BE LOVED	DAVID NAVARRO (PROMOTED LABEL)	6	6
7	17	7	GIVE A LITTLE BIT	DAVID NAVARRO (PROMOTED LABEL)	7	7
8	24	8	YOU'RE MY DAUGHTER'S EYES	DAVID NAVARRO (PROMOTED LABEL)	8	8
9	31	9	YOU'LL FIND ME	DAVID NAVARRO (PROMOTED LABEL)	9	9
10	7	10	ITLL BE AROUND	DAVID NAVARRO (PROMOTED LABEL)	10	10
11	14	11	THIS LOVE	DAVID NAVARRO (PROMOTED LABEL)	11	11
12	21	12	LOVELY NO MORE	DAVID NAVARRO (PROMOTED LABEL)	12	12
13	28	13	COLLIDE	DAVID NAVARRO (PROMOTED LABEL)	13	13
14	4	14	YOU'RE EVERYTHING	DAVID NAVARRO (PROMOTED LABEL)	14	14
15	11	15	DON'T	DAVID NAVARRO (PROMOTED LABEL)	15	15
16	18	16	SUNSET BLVD	DAVID NAVARRO (PROMOTED LABEL)	16	16
17	25	17	IF GOD MADE YOU	DAVID NAVARRO (PROMOTED LABEL)	17	17
18	31	18	OPEN ARMS	DAVID NAVARRO (PROMOTED LABEL)	18	18
19	7	19	THE WAY YOU MOVE	DAVID NAVARRO (PROMOTED LABEL)	19	19
20	14	20	BLUE MOON	DAVID NAVARRO (PROMOTED LABEL)	20	20
21	21	21	ONE THING	DAVID NAVARRO (PROMOTED LABEL)	21	21
22	28	22	THIS SIDE OF PARADISE	DAVID NAVARRO (PROMOTED LABEL)	22	22

☆

HITPREDICTOR

LAST PROMOTED BY

Don chart legend for this chart and HitPredictor. Yellow indicates re-entry
Red indicates new release

ARTISTS TO WATCH

POP 100 AIRPLAY

101-150

151-200

201-250

251-300

301-350

351-400

401-450

451-500

501-550

551-600

601-650

651-700

701-750

751-800

801-850

851-900

901-950

951-1000

101-150

151-200

201-250

251-300

301-350

351-400

401-450

451-500

501-550

551-600

601-650

651-700

701-750

751-800

801-850

851-900

901-950

951-1000

101-150

151-200

201-250

251-300

301-350

351-400

401-450

451-500

501-550

551-600

601-650

651-700

701-750

751-800

801-850

851-900

901-950

951-1000

101-150

151-200

201-250

251-300

301-350

351-400

401-450

451-500

501-550

551-600

601-650

651-700

701-750

751-800

801-850

851-900

901-950

951-1000

101-150

151-200

201-250

251-300

301-350

351-400

401-450

451-500

501-550

551-600

601-650

651-700

701-750

751-800

801-850

851-900

901-950

951-1000

101-150

151-200

201-250

251-300

301-350

351-400

401-450

451-500

501-550

551-600

601-650

651-700

701-750

751-800

801-850

851-900

901-950

951-1000

101-150

151-200

201-250

251-300

301-350

351-400

401-450

451-500

501-550

551-600

601-650

651-700

701-750

751-800

801-850

851-900

901-950

951-1000

101-150

151-200

201-250

251-300

301-350

351-400

401-450

451-500

501-550

551-600

601-650

651-700

701-750

751-800

801-850

851-900

901-950

951-1000

101-150

151-200

201-250

251-300

301-350

351-400

401-450

451-500

501-550

551-600

601-650

651-700

701-750

751-800

801-850

851-900

901-950

951-1000

101-150

151-200

201-250

251-300

301-350

351-400

401-450

451-500

501-550

551-600

601-650

651-700

701-750

751-800

801-850

851-900

901-950

951-1000

101-150

151-200

201-250

251-300

301-350

351-400

401-450

451-500

501-550

551-600

601-650

651-700

701-750

751-800

801-850

851-900

901-950

951-1000

101-150

151-200

201-250

251-300

301-350

351-400

401-450

451-500

501-550

551-600

601-650

651-700

701-750

751-800

801-850

851-900

901-950

951-1000

101-150

151-200

201-250

251-300

301-350

351-400

401-450

451-500

501-550

551-600

601-650

651-700

701-750

751-800

801-850

851-900

901-950

951-1000

101-150

151-200

201-250

251-300

301-350

351-400

401-450

451-500

501-550

551-600

601-650

651-700

701-750

751-800

801-850

851-900

901-950

951-1000

101-150

151-200

201-250

251-300

301-350

351-400

401-450

451-500

501-550

551-600

601-650

651-700

701-750

751-800

801-850

851-900

901-950

951-1000

101-150

151-200

201-250

251-300

301-350

351-400

401-450

451-500

501-550

551-600

601-650

651-700

701-750

751-800

801-850

851-900

901-950

951-1000

101-150

151-200

201-250

251-300

301-350

351-400

401-450

451-500

501-550

551-600

601-650

651-700

701-750

751-800

801-850

851-900

901-950

951-1000

101-150

151-200

201-250

251-300

301-350

351-400

401-450

451-500

501-550

551-600

601-650

651-700

701-750

751-800

801-850

851-900

901-950

951-1000

101-150

151-200

201-250

251-300

301-350

351-400

401-450

451-500

501-550

551-600

601-650

651-700

701-750

751-800

801-850

851-900

901-950

951-1000

101-150

151-200

201-250

251-300

301-350

351-400

401-450

451-500

501-550

551-600

601-650

651-700

701-750

751-800

801-850

851-900

901-950

951-1000

101-150

151-200

201-250

251-300

301-350

351-400

401-450

451-500

501-550

551-600

601-650

651-700

701-750

751-800

801-850

851-900

901-950

951-1000

101-150

151-200

201-250

251-300

301-350

351-400

401-450

451-500

501-550

551-600

601-650

651-700

701-750

751-800

801-850

851-900

901-950

951-1000

101-150

151-200

201-250

251-300

301-350

351-400

401-450

451-500

501-550

551-600

601-650

651-700

701-750

751-800

801-850

851-900

901-950

951-1000

101-150

151-200

201-250

251-300

301-350

351-400

401-450

451-500

501-550

551-600

601-650

651-700

701-750

751-800

801-850

851-900

901-950

951-1000

101-150

151-200

201-250

251-300

301-350

351-400

401-450

451-500

501-550

551-600

601-650

651-700

701-750

751-800

801-850

851-900

901-950

951-1000

101-150

151-200

201-250

251-300

301-350

351-400

401-450

451-500

501-550

551-600

601-650

651-700

701-750

751-800

801-850

851-900

901-950

951-1000

101-150

151-200

201-250

251-300

301-350

351-400

401-450

451-500

501-550

551-600

601-650

651-700

701-750

751-800

801-850

851-900

901-950

951-1000

101-150

151-200

201-250

251-300

301-350

351-400

401-450

451-500

501-550

551-600

601-650

651-700

701-750

751-800

801-850

851-900

901-950

951-1000

101-150

151-200

201-250

251-300

301-350

351-400

401-450

451-500

501-550

551-600

601-650

651-700

701-750

751-800

801-850

851-900

901-950

951-1000

101-150

151-200

201-250

251-300

301-350

351-400

401-450

451-500

501-550

551-600

601-650

651-700

701-750

751-800

801-850

851-900

901-950

951-1000

101-150

151-200

201-250

251-300

301-350

351-400

401-450

451-500

501-550

551-600

601-650

651-700

701-750

751-800

801-850

851-900

901-950

951-1000

101-150

151-200

201-250

251-300

301-350

351-400

401-450

451-500

501-550

551-600

601-650

651-700

701-750

751-800

801-850

851-900

901-950

951-1000

101-150

151-200

201-250

251-300

301-350

351-400

401-450

451-500

501-550

551-600

601-650

651-700

701-750

751-800

801-850

851-900

901-950

951-1000

101-150

151-200

201-250

251-300

301-350

351-400

401-450

451-500

501-550

551-600

601-650

651-700

701-750

751-800

801-850

851-900

901-950

951-1000

101-150

151-200

201-250

251-300

301-350

351-400

401-450

451-500

501-550

551-600

601-650

651-700

701-750

751-800

801-850

851-900

901-950

951-1000

101-150

151-200

201-250

251-300

301-350

351-400

401-450

451-500

501-550

551-600

601-650

651-700

701-750

751-800

801-850

851-900

901-950

951-1000

101-150

151-200

201-250

251-300

301-350

351-400

401-450

451-500

501-550

551-600

601-650

651-700

701-750

751-800

801-850

851-900

901-950

951-1000

101-150

151-200

201-250

251-300

301-350

351-400

401-450

451-500

501-550

551-600

601-650

651-700

701-750

751-800

801-850

851-900

901-950

951-1000

101-150

151-200

201-250

251-300

301-350

351-400

401-450

451-500

501-550

551-600

601-650

651-700

701-750

751-800

801-850

851-900

901-950

951-1000

101-150

151-200

201-250

251-300

301-350

351-400

401-450

451-500

501-550

551-600

601-650

651-700

701-750

751-800

801-850

851-900

901-950

951-1000

101-150

151-200

201-250

251-300

301-350

351-400

401-450

451-500

501-550

551-600

601-650

651-700

701-750

751-800

801-850

851-900

901-950

951-1000

101-150

151-200

201-250

251-300

301-350

351-400

401-450

451-500

501-550

551-600

601-650

651-700

701-750

751-800

801-850

851-900

901-950

951-1000

101-150

151-200

201-250

251-300

301-350

351-400

401-450

451-500

501-550

551-600

601-650

651-700

701-750

751-800

801-850

851-900

901-950

951-1000

101-150

151-200

201-250

251-300

301-350

351-400

401-450

451-500

501-550

551-600

601-650

651-700

701-750

751-800

801-850

851-900

901-950

951-1000

101-150

151-200

201-250

251-300

301-350

351-400

401-450

451-500

501-550

551-600

601-650

651-700

701-750

751-800

801-850

851-900

901-950

951-1000

101-150

151-200

201-250

251-300

301-350

351-400

401-450

451-500

501-550

551-600

601-650

651-700

701-750

751-800

801-850

851-900

901-950

951-1000

101-150

151-200

201-250

251-300

301-350

351-400

401-450

451-500

501-550

551-600

601-650

651-700

701-750

751-800

801-850

851-900

901-950

951-1000

101-150

151-200

201-250

251-300

301-350

351-400

401-450

451-500

501-550

551-600

601-650

651-700

701-750

751-800

801-850

851-900

901-950

951-1000

101-150

151-200

201-250

251-300

301-350

351-400

401-450

451-500

501-550

551-600

601-650

651-700

701-750

751-

Billboard R&B/HIP-HOP

MAY 14
2005

TOP R&B/HIP-HOP ALBUMS

WEEK	LAST WEEK	ARTIST	ALBUM	PEAK	WEEKS ON CHART	TITLE
1	1	BOBBY VALENTINO	Disturbing The Peace Presents Bobby Valentino	1	1	
2	2	MARIAN CAREY	The Emancipation Of Mimi	1	1	
3	3	MIKE JONES	Who Is Mike Jones?	1	1	
4	4	50 CENT	The Massacre	1	1	
5	5	FAITH EVANS	The First Lady	1	1	
6	6	SONDRACK	Three 6 Mafia Presents Choices II: The Setup	1	1	
7	7	112	Pressure & Pain	1	1	
8	8	THE GAME	Goodies	1	1	
9	9	BEANIE SIEDEL	The B. Coming	1	1	
10	10	MINT CONDITION	Live! The Luxury Bonus	1	1	
11	11	FAKTASIA	Free Yourself	1	1	
12	12	LYFE JENNINGS	Let The Truth Be Told	1	1	
13	13	Z-RO	Tyler Perry's Diary Of A Mad Black Woman	1	1	
14	14	THE GAME	Goodies	1	1	
15	15	JOHN LEGEND	Get Lifted	1	1	
16	16	AKON	Trouble	1	1	
17	17	LUDACRIS	The Red Light District	1	1	
18	18	FRANKIE J	The One	1	1	
19	19	BROOKE VALENTE	Chain Letter	1	1	
20	20	DONNIE MURKIN	Psalm, Hymn & Spiritual Groove	1	1	
21	21	OMARION	Confessions	1	1	
22	22	TL	Urban Legend	1	1	
23	23	DESTINY'S CHILD	Destiny Fulfilled	1	1	
24	24	WILL SMITH	Last And Found	1	1	
25	25	SHANE STONE	Mind Body & Soul	1	1	
26	26	USHER	Confessions	1	1	
27	27	TWEET	It's Me Again	1	1	
28	28	MARIO	Turning Point	1	1	
29	29	LIL JON & THE EAST SIDE BOYZ	Crunk Juice	1	1	
30	30	EMINEM	Encore	1	1	
31	31	JENNIFER LOPEZ	Rebirth	1	1	
32	32	SHOOP DOGG	R&G (Rhythm & Gangsta): The Masterpieces	1	1	
33	33	C. MURDER	The Trust 5/11 I Ever Said	1	1	
34	34	TRICK DADDY	Thug Motivation: Married To The Streets	1	1	
35	35	BONE THUGS-N-HARMONY	Greatest Hits	1	1	
36	36	LIL SCARPP/TRLVILLE	The King Of Crunk & BME Recordings Present	1	1	
37	37	ALICIA KEYS	The Diary Of Alicia Keys	1	1	
38	38	VARIOUS ARTISTS	The Very Best Of Death Row	1	1	
39	39	BRANDY	The Best Of Brandy	1	1	
40	40	BRIAN MCKNIGHT	Genius	1	1	
41	41	VARIOUS ARTISTS	WOW Gospel 2005	1	1	
42	42	3PAC	Loyal To The Game	1	1	
43	43	PIMP C	The Street James Jones Stories	1	1	
44	44	PITBULL	M.I.A.M.I. (Money Is A Major Issue)	1	1	
45	45	SMOKE MORMOL	Nothing Without You	1	1	
46	46	SONDRACK	XXX: State Of The Union	1	1	
47	47	ASHANTI	Concrete Rose	1	1	
48	48	KURT CARR PROJECT	One Church	1	1	
49	49	PIE	Outlaw	1	1	
50	50	BEYONCE	Dangerously In Love	1	1	
51	51	CAM'RON	Purple Haze	1	1	
52	52	JILL SCOTT	Beautifully Human: Words And Sounds Vol. 2	1	1	
53	53	ANTHONY HAMILTON	Come From Where I'm From	1	1	

WEEK	LAST WEEK	ARTIST	ALBUM	PEAK	WEEKS ON CHART	TITLE
1	1	RAY CHARLES	Ray (Soundtrack)	1	1	
2	2	GETO BOYS	The Foundation	1	1	
3	3	RAY CHARLES	Genius Loves Company	1	1	
4	4	PASTOR TROY	Face Off Pt. II	1	1	
5	5	J MOSS	The J Moss Project	1	1	
6	6	BABY BASH	Super Sassy	1	1	
7	7	NELLY	Suit	1	1	
8	8	THE REVEREND AL GREEN	Everything's OK	1	1	
9	9	NAS	Street's Disciple	1	1	
10	10	JAY-Z/LINKIN PARK	MTV Unplugged: Mash-Up Presents: Collision Course	1	1	
11	11	LIL WAYNE	The Carter	1	1	
12	12	RUBEN STUDARD	I Need An Angel	1	1	
13	13	YOUNG BUCK	Straight Outta Cashville	1	1	
14	14	QUEEN LATIFAH	The Queen Latifah Album	1	1	
15	15	MICHAEL STAMLEY	The Songbook Of Michael	1	1	
16	16	J. GRAM	Big Spenda	1	1	
17	17	LALAN HATHAWAY	Outrun The Sky	1	1	
18	18	THE BLACK EYED PEAS	Elephunk	1	1	
19	19	VICKIE WINKINS	Bringing It All Together	1	1	

FOR A COMPLETE LISTING OF THE HOT R&B/HIP-HOP ALBUMS, CHECK OUT WWW.BILLBOARD.COM

TOP REGGAE ALBUMS

WEEK	LAST WEEK	ARTIST	ALBUM	PEAK	WEEKS ON CHART	TITLE
1	1	LUNYUNES & BABY RANKS	Mas Flow 2	1	1	
2	2	VARIOUS ARTISTS	Chosen Few: El Documental	1	1	
3	3	DON OMAR	The Last Don	1	1	
4	4	VARIOUS ARTISTS	The Mtkmakers Of Reggaeton	1	1	
5	5	MATYASU	Live At Strabbe	1	1	
6	6	VARIOUS ARTISTS	Reggaeton Club Anthems	1	1	
7	7	DON OMAR	The Last Don: Live, Vol. 1	1	1	
8	8	SONDRACK	50 First Dates	1	1	
9	9	DADDY YANKEE	Ahora Le Toca Al Cangrejo Live	1	1	
10	10	LUNYUNES	La Trayectoria	1	1	
11	11	ROB HARLEY AND THE WAILERS	Gold	1	1	
12	12	JOHNNY PAKE	The President	1	1	
13	13	VARIOUS ARTISTS	Reggaeton Super Hits	1	1	
14	14	ELIEL	El Que Habla Con Las Manos	1	1	
15	15	LUNYUNES	Mas Flow: Platinum Edition	1	1	

ROOKIE TOPS R&B/HIP-HOP LIST

Bobby Valentino broke into the Top 10 on Top R&B/Hip-Hop Albums with his debut solo effort, "Disturbing The Peace Presents Bobby Valentino." The singer enjoyed nearly 30% of his sales (\$80,000 units) at No. 1 on this chart for Disturbing The

Peace, following three Ludacris sets, a compilation and the "a Fast & Furious" soundtrack. Valentino also enters The Billboard 200 at No. 3. The set was preceded by the single "Slow Down," which holds at No. 1 on Hot R&B/Hip-Hop Songs for a second week.

—Keith Caulfield



The most popular singles and albums, according to R&B/Hip-Hop audio audience impressions measured by Nielsen Broadcast Data Systems and sales data from a subset panel of core R&B/Hip-Hop stores compiled by Nielsen for Billboard's Greatest Gospel/Gospel and Greatest Gospel/Gospel charts, respectively. For the largest retail sales and weekly increases on the chart, see Charts Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

MAY
14
2005

SONGWRITERS BY
SALAS DATA COMPILED BY
Nielson
SONGWRITERS
SONGWRITERS
SONGWRITERS

HOT R&B/HIP-HOP SONGS

		TITLE	Artist
1	1	LOW DOWN	Bobby Valentino
2	2	OH OH OH	Christina Aguilera
3	3	ALREADY GONE	Cherelle
4	4	TRUTH IS	Cherelle
5	5	WAIT (THE WHISPER SONG)	Yung Young Tans
6	6	GREATEST	50 Cent
7	7	1 THING	50 Cent
8	8	HATE IT OR LOVE IT	The Game Featuring Lil Jon & J. Lo
9	9	WE BELONG TOGETHER	Marion Cerry
10	10	U DON'T KNOW ME	50 Cent
11	11	I'M A HUSTLA	Cassidy
12	12	NUMBER ONE SPOT	Ludacris
13	13	ORDINARY PEOPLE	John Legend
14	14	GIRL	Destiny's Child
15	15	LET ME LOVE YOU	Brooke Valentine Featuring Lil Jon & J. Lo
16	16	LIGHTGIFT	Brooke Valentine Featuring Lil Jon & J. Lo
17	17	HOW COULD YOU	Mario
18	18	SOME CUT	Trivette
19	19	FREE YOURSELF	50 Cent
20	20	KANDY SHOP	50 Cent
21	21	OKAY	Nivea Featuring Lil Jon & YoungBloodZ
22	22	CATERED IN THE CLOSET (CHAPTER 1 OF 5)	R. Kelly
23	23	HYP	Mary J. Blige
24	24	GIVE ME THAT	Webbie
25	25	ALL BECAUSE OF YOU	Marques Houston
26	26	GRIND WITH ME	Philly Druce
27	27	DROP IT LIKE ITS HOT	Snoop Dogg
28	28	IN THE KITCHEN	R. Kelly
29	29	I CAN STOP LOVING YOU	Kam
30	30	LOVIN' MY FRIENDS	Lil Jon & The East Side Boyz
31	31	MUST BE NICE	Life Jennings
32	32	DIAMONDS FROM SIERRA LEONE	Kanye West
33	33	CANT SATISFY HER	Iyemee
34	34	ASAP	T.I.
35	35	STILL TIPPIN'	Mike Jones
36	36	SO WHAT THE FUSS	Stevie Wonder
37	37	DEEP VIOLET JAZZ	Boyz n the Hood
38	38	BRING EM OUT	Kam
39	39	FOREVER, FOR ALWAYS, FOR LOVE	Latin Highway
40	40	SO MUCH MORE	Fat Joe
41	41	HOW WE DO	The Game
42	42	EVERYTIME YOU GO AWAY	Brice Mowbray
43	43	(I JUST WANT IT) TO BE OVER	Keyshia Cole
44	44	DOCK INFERNNO	50 Cent
45	45	BABY MANA	Terre Marshall
46	46	IT'S LIKE THAT	Common
47	47	THE CORNER	Common
48	48	JUST A MOMENT	Common
49	49	SO WHAT (IF YOU GOT A BABY)	Genet Lever
50	50	FEEL IT IN THE AIR	Genet Lever

Act's highest-charting single since "Peaches & Cream" peaked at No. 2 in June 2001.

Version of track by Tori Amazez peaked at No. 53 last month and dips to No. 70 this issue.

Album continues to climb with week-to-week sales; "It's Official" peaked at No. 10, 15.

The fastest-climbing song in the current Top 50.

		TITLE	Artist
51	51	WEL-COME TO JAMROCK	Dennis "21" Gray
52	52	BACK IN THE DAY	Memphis Bleek
53	53	ILLUMINATE	Young Gunz
54	54	SET IT OFF	Young Gunz
55	55	ERRATIME	Nelly Featuring J. Lo & King
56	56	GUESS WHO LOVES YOU MORE	Reemee Da Vaughn
57	57	GET CRUNK	Lil Jon & The East Side Boyz
58	58	CONTROL	Missy Elliott
59	59	GOTTA GO GOTTA LEAVE (TIRED)	Shirley Green
60	60	DO NOT STOP	50 Cent
61	61	DO NOT STOP	50 Cent
62	62	DO NOT STOP	50 Cent
63	63	DO NOT STOP	50 Cent
64	64	DO NOT STOP	50 Cent
65	65	DO NOT STOP	50 Cent
66	66	DO NOT STOP	50 Cent
67	67	DO NOT STOP	50 Cent
68	68	DO NOT STOP	50 Cent
69	69	DO NOT STOP	50 Cent
70	70	DO NOT STOP	50 Cent
71	71	DO NOT STOP	50 Cent
72	72	DO NOT STOP	50 Cent
73	73	DO NOT STOP	50 Cent
74	74	DO NOT STOP	50 Cent
75	75	DO NOT STOP	50 Cent
76	76	DO NOT STOP	50 Cent
77	77	DO NOT STOP	50 Cent
78	78	DO NOT STOP	50 Cent
79	79	DO NOT STOP	50 Cent
80	80	DO NOT STOP	50 Cent
81	81	DO NOT STOP	50 Cent
82	82	DO NOT STOP	50 Cent
83	83	DO NOT STOP	50 Cent
84	84	DO NOT STOP	50 Cent
85	85	DO NOT STOP	50 Cent
86	86	DO NOT STOP	50 Cent
87	87	DO NOT STOP	50 Cent
88	88	DO NOT STOP	50 Cent
89	89	DO NOT STOP	50 Cent
90	90	DO NOT STOP	50 Cent
91	91	DO NOT STOP	50 Cent
92	92	DO NOT STOP	50 Cent
93	93	DO NOT STOP	50 Cent
94	94	DO NOT STOP	50 Cent
95	95	DO NOT STOP	50 Cent
96	96	DO NOT STOP	50 Cent
97	97	DO NOT STOP	50 Cent
98	98	DO NOT STOP	50 Cent
99	99	DO NOT STOP	50 Cent
100	100	DO NOT STOP	50 Cent

BETWEEN THE BULL EYES

50 CENT MORE THAN A 'BIT' HOT

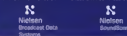
50 Cent's "Just a Lil' Bit" rises 14-6 on Hot R&B/Hip-Hop Songs, becoming the fourth track from his multi-platinum "Massacre" to hit the chart's top 10 in the past three months.

"Bit" earns the chart's Greatest Gainer/Airplay award with a 50% increase in listener impressions, for a total audience of 41.5 million at R&B/hip-hop radio outlets.

—Patrick McGowan



AIRPLAY MONITORED BY SALES DATA COMPANIES BY



HOT R&B/HIP-HOP AIRPLAY

WEEK	DATE	TITLE	ARTIST (ARTIST) - PROMOTION LABEL	WEEK	DATE	TITLE	ARTIST (ARTIST) - PROMOTION LABEL
1	5/1	1 SLOW DOWN	JOEY VANDIVORT (JIVE/STREET JAZZ/SONY MUSIC)	25	5/1	1 TRUTH IS	JAY-Z (ROYAL/ROYAL/ARISTA)
2	5/2	2 OH	CHINA PEARL (SONY/SONY MUSIC/BLACKCAT/SONY)	26	5/2	2 I CAN'T STOP LOVING YOU	RAY J (MCA)
3	5/3	3 TRUTH IS	JAY-Z (ROYAL/ROYAL/ARISTA)	27	5/3	3 ORDINARY PEOPLE	JOHN LERAKE (JIVE/STREET JAZZ/SONY MUSIC)
4	5/4	4 U ALREADY KNOW	THE LOVE TRAIN (JIVE/STREET JAZZ/SONY MUSIC)	28	5/4	4 SO WHAT THE FUSS	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
5	5/5	5 WAIT (THE WHISPER SONG)	THE LOVE TRAIN (JIVE/STREET JAZZ/SONY MUSIC)	29	5/5	5 EVERYTHING YOU GO AWAY	RAY J (MCA)
6	5/6	6 JUST A LIL BIT	THE LOVE TRAIN (JIVE/STREET JAZZ/SONY MUSIC)	30	5/6	6 FOREVER, FOR ALWAYS, FOR LOVE	RAY J (MCA)
7	5/7	7 AGAIN	THE LOVE TRAIN (JIVE/STREET JAZZ/SONY MUSIC)	31	5/7	7 CAN'T Satisfy HER	RAY J (MCA)
8	5/8	8 I THINK	THE LOVE TRAIN (JIVE/STREET JAZZ/SONY MUSIC)	32	5/8	8 ASAP	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
9	5/9	9 HATE TO GO ON LOVE IT	THE LOVE TRAIN (JIVE/STREET JAZZ/SONY MUSIC)	33	5/9	9 STILL TIPPIN'	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
10	5/10	10 WE BELONG TOGETHER	THE LOVE TRAIN (JIVE/STREET JAZZ/SONY MUSIC)	34	5/10	10 SO WHAT THE FUSS	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
11	5/11	11 U DON'T KNOW ME	THE LOVE TRAIN (JIVE/STREET JAZZ/SONY MUSIC)	35	5/11	11 HOW DOES IT FEEL	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
12	5/12	12 NUMBER ONE SPOT	THE LOVE TRAIN (JIVE/STREET JAZZ/SONY MUSIC)	36	5/12	12 GIRL	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
13	5/13	13 I'M A MUSTA	THE LOVE TRAIN (JIVE/STREET JAZZ/SONY MUSIC)	37	5/13	13 PERFECT TO ME	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
14	5/14	14 ORDINARY PEOPLE	JOHN LERAKE (JIVE/STREET JAZZ/SONY MUSIC)	38	5/14	14 PURIFY ME	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
15	5/15	15 GIRL	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	39	5/15	15 GUESS WHO LOVES YOU MORE	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
16	5/16	16 LET ME LOVE YOU	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	40	5/16	16 I UNDERSTAND	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
17	5/17	17 HOW COULD YOU	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	41	5/17	17 FOREVER YOURS	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
18	5/18	18 GIRL	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	42	5/18	18 DISCO INFERNO	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
19	5/19	19 SOME OUT	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	43	5/19	19 MAKE HER FEEL GOOD	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
20	5/20	20 FREE YOURSELF	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	44	5/20	20 SO MUCH MORE	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
21	5/21	21 CANDY SHOP	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	45	5/21	21 SO WHAT (IF YOU GOT A BABY)	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
22	5/22	22 OKAY	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	46	5/22	22 IMAGINATION	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
23	5/23	23 CATER 2 U	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	47	5/23	23 I CY	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
24	5/24	24 TRAPPED IN THE CLOSET (CHAPTER 1 OF 3)	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)				
25	5/25	25 MVP	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)				

HOT R&B/HIP-HOP SINGLE SALES

WEEK	DATE	TITLE	ARTIST (ARTIST) - PROMOTION LABEL	WEEK	DATE	TITLE	ARTIST (ARTIST) - PROMOTION LABEL
1	5/1	1 IN THE KITCHEN TRAPPED IN THE CLOSET (CHAPTER 1 OF 3)	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	25	5/1	25 I CAN'T STOP LOVING YOU	RAY J (MCA)
2	5/2	2 BIG WHEELS	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	26	5/2	26 ORDINARY PEOPLE	JOHN LERAKE (JIVE/STREET JAZZ/SONY MUSIC)
3	5/3	3 DON'T CHASE	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	27	5/3	27 SO WHAT THE FUSS	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
4	5/4	4 IT'S LIKE THAT	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	28	5/4	28 EVERYTHING YOU GO AWAY	RAY J (MCA)
5	5/5	5 SLOW DOWN	JOEY VANDIVORT (JIVE/STREET JAZZ/SONY MUSIC)	29	5/5	29 FOREVER, FOR ALWAYS, FOR LOVE	RAY J (MCA)
6	5/6	6 CITY BOY WIT IT	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	30	5/6	30 CAN'T Satisfy HER	RAY J (MCA)
7	5/7	7 DON'T CHASE	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	31	5/7	31 ASAP	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
8	5/8	8 GET UP ME	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	32	5/8	32 STILL TIPPIN'	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
9	5/9	9 WE GOT THAT	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	33	5/9	33 SO WHAT THE FUSS	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
10	5/10	10 I THINK	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	34	5/10	34 HOW DOES IT FEEL	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
11	5/11	11 GUTTA LUVIN'	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	35	5/11	35 GIRL	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
12	5/12	12 GUESS WHO LOVES YOU MORE	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	36	5/12	36 PERFECT TO ME	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
13	5/13	13 GOTTA GO SOLO	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	37	5/13	37 PURIFY ME	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
14	5/14	14 SO MUCH MORE	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	38	5/14	38 GUESS WHO LOVES YOU MORE	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
15	5/15	15 EVERYBODY LOVE	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	39	5/15	39 I UNDERSTAND	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
16	5/16	16 OH	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	40	5/16	40 FOREVER YOURS	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
17	5/17	17 CHINA PEARL	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	41	5/17	41 DISCO INFERNO	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
18	5/18	18 HOLLABACK GIRL	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	42	5/18	42 MAKE HER FEEL GOOD	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
19	5/19	19 I'M A MUSTA	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	43	5/19	43 SO MUCH MORE	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
20	5/20	20 GIRL	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	44	5/20	44 SO WHAT (IF YOU GOT A BABY)	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
21	5/21	21 SOLDIER	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	45	5/21	45 IMAGINATION	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
22	5/22	22 JUST A LIL BIT	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	46	5/22	46 I CY	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
23	5/23	23 WAIT (THE WHISPER SONG)	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)				
24	5/24	24 THE CORNER	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)				
25	5/25	25 LONELY	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)				

Data for week of MAY 14, 2001. For chart reprints call 646.654.4633

Billboard R&B/HIP-HOP

ADULT R&B

WEEK	DATE	TITLE	ARTIST (ARTIST) - PROMOTION LABEL	WEEK	DATE	TITLE	ARTIST (ARTIST) - PROMOTION LABEL
1	5/1	1 TRUTH IS	JAY-Z (ROYAL/ROYAL/ARISTA)	25	5/1	25 I CAN'T STOP LOVING YOU	RAY J (MCA)
2	5/2	2 I CAN'T STOP LOVING YOU	RAY J (MCA)	26	5/2	26 ORDINARY PEOPLE	JOHN LERAKE (JIVE/STREET JAZZ/SONY MUSIC)
3	5/3	3 ORDINARY PEOPLE	JOHN LERAKE (JIVE/STREET JAZZ/SONY MUSIC)	27	5/3	27 SO WHAT THE FUSS	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
4	5/4	4 SO WHAT THE FUSS	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	28	5/4	28 EVERYTHING YOU GO AWAY	RAY J (MCA)
5	5/5	5 EVERYTHING YOU GO AWAY	RAY J (MCA)	29	5/5	29 FOREVER, FOR ALWAYS, FOR LOVE	RAY J (MCA)
6	5/6	6 FOREVER, FOR ALWAYS, FOR LOVE	RAY J (MCA)	30	5/6	30 CAN'T Satisfy HER	RAY J (MCA)
7	5/7	7 CAN'T Satisfy HER	RAY J (MCA)	31	5/7	31 ASAP	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
8	5/8	8 ASAP	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	32	5/8	32 STILL TIPPIN'	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
9	5/9	9 STILL TIPPIN'	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	33	5/9	33 SO WHAT THE FUSS	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
10	5/10	10 SO WHAT THE FUSS	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	34	5/10	34 HOW DOES IT FEEL	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
11	5/11	11 HOW DOES IT FEEL	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	35	5/11	35 GIRL	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
12	5/12	12 GIRL	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	36	5/12	36 PERFECT TO ME	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
13	5/13	13 PERFECT TO ME	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	37	5/13	37 PURIFY ME	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
14	5/14	14 PURIFY ME	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	38	5/14	38 GUESS WHO LOVES YOU MORE	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
15	5/15	15 GUESS WHO LOVES YOU MORE	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	39	5/15	39 I UNDERSTAND	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
16	5/16	16 I UNDERSTAND	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	40	5/16	40 FOREVER YOURS	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
17	5/17	17 FOREVER YOURS	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	41	5/17	41 DISCO INFERNO	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
18	5/18	18 DISCO INFERNO	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	42	5/18	42 MAKE HER FEEL GOOD	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
19	5/19	19 MAKE HER FEEL GOOD	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	43	5/19	43 SO MUCH MORE	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
20	5/20	20 SO MUCH MORE	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	44	5/20	44 SO WHAT (IF YOU GOT A BABY)	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
21	5/21	21 SO WHAT (IF YOU GOT A BABY)	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	45	5/21	45 IMAGINATION	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
22	5/22	22 IMAGINATION	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	46	5/22	46 I CY	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
23	5/23	23 I CY	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)				
24	5/24	24 LONELY	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)				
25	5/25	25 LONELY	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)				

RHYTHMIC AIRPLAY

WEEK	DATE	TITLE	ARTIST (ARTIST) - PROMOTION LABEL	WEEK	DATE	TITLE	ARTIST (ARTIST) - PROMOTION LABEL
1	5/1	1 HATE IT OR LOVE IT	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	25	5/1	25 I CAN'T STOP LOVING YOU	RAY J (MCA)
2	5/2	2 SOME OUT	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	26	5/2	26 ORDINARY PEOPLE	JOHN LERAKE (JIVE/STREET JAZZ/SONY MUSIC)
3	5/3	3 CANDY SHOP	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	27	5/3	27 SO WHAT THE FUSS	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
4	5/4	4 WE BELONG TOGETHER	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	28	5/4	28 EVERYTHING YOU GO AWAY	RAY J (MCA)
5	5/5	5 JUST A LIL BIT	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	29	5/5	29 FOREVER, FOR ALWAYS, FOR LOVE	RAY J (MCA)
6	5/6	6 OBSESSION (NO ES AMOR)	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	30	5/6	30 CAN'T Satisfy HER	RAY J (MCA)
7	5/7	7 LONELY	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	31	5/7	31 ASAP	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
8	5/8	8 BABY I'M BACK	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	32	5/8	32 STILL TIPPIN'	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
9	5/9	9 GIRL	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	33	5/9	33 SO WHAT THE FUSS	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
10	5/10	10 WAIT (THE WHISPER SONG)	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	34	5/10	34 HOW DOES IT FEEL	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
11	5/11	11 SLOW DOWN	JOEY VANDIVORT (JIVE/STREET JAZZ/SONY MUSIC)	35	5/11	35 GIRL	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
12	5/12	12 HOLLABACK GIRL	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	36	5/12	36 PERFECT TO ME	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
13	5/13	13 TRIND WITH ME	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	37	5/13	37 PURIFY ME	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
14	5/14	14 I THINK	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	38	5/14	38 GUESS WHO LOVES YOU MORE	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
15	5/15	15 GOIN' CRAZY	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	39	5/15	39 I UNDERSTAND	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
16	5/16	16 U DON'T KNOW ME	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	40	5/16	40 FOREVER YOURS	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
17	5/17	17 OKAY	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	41	5/17	41 DISCO INFERNO	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
18	5/18	18 DISCO INFERNO	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	42	5/18	42 MAKE HER FEEL GOOD	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
19	5/19	19 HOW WE DO	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	43	5/19	43 SO MUCH MORE	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
20	5/20	20 NOTICE ME	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	44	5/20	44 SO WHAT (IF YOU GOT A BABY)	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
21	5/21	21 SUGAR (GIMME SOME)	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	45	5/21	45 IMAGINATION	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
22	5/22	22 HOW TO DEAL	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)	46	5/22	46 I CY	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
23	5/23	23 HOW COULD YOU	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)				
24	5/24	24 GIRL	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)				
25	5/25	25 LONELY	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)				

HITPREDICTOR

ADULT R&B

WEEK	DATE	TITLE	ARTIST (ARTIST) - PROMOTION LABEL
1	5/1	1 TRUTH IS	JAY-Z (ROYAL/ROYAL/ARISTA)
2	5/2	2 I CAN'T STOP LOVING YOU	RAY J (MCA)
3	5/3	3 ORDINARY PEOPLE	JOHN LERAKE (JIVE/STREET JAZZ/SONY MUSIC)
4	5/4	4 SO WHAT THE FUSS	THE MONIE LOVE (JIVE/STREET JAZZ/SONY MUSIC)
5	5/5	5 EVERYTHING YOU GO AWAY	RAY J (MCA)
6	5/6	6 AGAIN	RAY J (MCA)
7	5/7	7 FOREVER, FOR ALWAYS, FOR LOVE	RAY J (MCA)
8	5/8	8 LET ME LOVE YOU	RAY J (MCA)
9	5/9	9 FREE YOURSELF	RAY J (MCA)
10	5/10	10 SO WHAT IF YOU GOT A BABY	RAY J (MCA)
11	5/11	11 WHATEVER	RAY J (MCA)
12	5/12	12 DIARY	RAY J (MCA)
13	5/13	13 I'M READY	RAY J (MCA)
14	5/14	14 GIRL	RAY J (MCA)
15	5/15	15 PERFECT TO ME	RAY J (MCA)
16	5/16	16 PURIFY ME	RAY J (MCA)
17	5/17	17 GUESS WHO LOVES YOU MORE	RAY J (MCA)
18	5/18	18 I UNDERSTAND	RAY J (MCA)
19	5/19	19 FOREVER YOURS	RAY J (MCA)
20	5/20	20 OPEN ARMS	RAY J (MCA)
21	5/21	21 LONG WAYS	RAY J (MCA)
22	5/22	22 MY SENSITIVITY (GETS IN THE WAY)	RAY J (MCA)
23	5/23	23 IVE MUST PRASE	RAY J (MCA)
24	5/24	24 IMAGINATION	RAY J (MCA)

COUNTRY Billboard

TOP COUNTRY ALBUMS

WEEK	LAST WEEK	PEAK	WEEKS ON CHART	ARTIST	Album	Label	Price	Album Sales (This Week)	Album Sales (Cumulative)	Album Title	Album Rating
1		1	1	JO DEE MESSINA	Delicious Surprise	Capitol	\$19.98	10,000	10,000	Delicious Surprise	1
2	1	1	2	LARRY THE CABLE GUY	The Right To Bare Arms	Capitol	\$19.98	8,000	8,000	The Right To Bare Arms	1
3	3	3	3	KEITH URBAN	Be Here	Capitol	\$19.98	7,000	7,000	Be Here	1
4	2	2	4	RASCAL FLATT	Feels Like This	Capitol	\$19.98	6,000	6,000	Feels Like This	1
5	4	4	5	BUDDY JEWELL	Times Like These	Capitol	\$19.98	5,000	5,000	Times Like These	1
6	5	5	6	GRETCHEN WILSON	Here For The Party	Capitol	\$19.98	4,000	4,000	Here For The Party	1
7	6	6	7	KENNY CHESNEY	Twice The Speed Of Life	Capitol	\$19.98	3,000	3,000	Twice The Speed Of Life	1
8	7	7	8	KENNY CHESNEY	When The Sun Goes Down	Capitol	\$19.98	2,000	2,000	When The Sun Goes Down	1
9	8	8	9	VARIOUS ARTISTS	Totally Country Vol. 4	Capitol	\$19.98	1,000	1,000	Totally Country Vol. 4	1
10	9	9	10	KENNY CHESNEY	Be As You Are: Songs From An Old Blue Chair	Capitol	\$19.98	1,000	1,000	Be As You Are: Songs From An Old Blue Chair	1
11	10	10	11	TIM MCCRAW	Live Like You Were Dying	Capitol	\$19.98	1,000	1,000	Live Like You Were Dying	1
12	11	11	12	SHANIA TWAIN	Greatest Hits	Capitol	\$19.98	1,000	1,000	Greatest Hits	1
13	12	12	13	BIG & RICH	Horse Of A Different Color	Capitol	\$19.98	1,000	1,000	Horse Of A Different Color	1
14	13	13	14	GEORGE STRAIT	Greatest Hits 2	Capitol	\$19.98	1,000	1,000	Greatest Hits 2	1
15	14	14	15	TRAVIS TROUT	50 Number Ones	Capitol	\$19.98	1,000	1,000	50 Number Ones	1
16	15	15	16	TRAVIS TROUT	Songs About Me	Capitol	\$19.98	1,000	1,000	Songs About Me	1
17	16	16	17	MONTGOMERY GENTRY	You Do Your Thing	Capitol	\$19.98	1,000	1,000	You Do Your Thing	1
18	17	17	18	MIRANDA LAMBERT	Kerosene	Capitol	\$19.98	1,000	1,000	Kerosene	1
19	18	18	19	MARTINA MCBRIDE	Martina	Capitol	\$19.98	1,000	1,000	Martina	1
20	19	19	20	BRAD PAISLEY	Mud On The Tires	Capitol	\$19.98	1,000	1,000	Mud On The Tires	1
21	20	20	21	BLAKE SHELTON	Blake Shelton's Barn & Grill	Capitol	\$19.98	1,000	1,000	Blake Shelton's Barn & Grill	1
22	21	21	22	LEE ANN WOMACK	There's More Where That Came From	Capitol	\$19.98	1,000	1,000	There's More Where That Came From	1
23	22	22	23	JEFF BATES	Rainbow Man	Capitol	\$19.98	1,000	1,000	Rainbow Man	1
24	23	23	24	BROOKS & DUNN	The Greatest Hits Collection II	Capitol	\$19.98	1,000	1,000	The Greatest Hits Collection II	1
25	24	24	25	CRASH MORRIS	My Kind Of Love	Capitol	\$19.98	1,000	1,000	My Kind Of Love	1
26	25	25	26	JOSH GRACIN	Off To Join The World	Capitol	\$19.98	1,000	1,000	Off To Join The World	1
27	26	26	27	LEANN RIMES	This Woman	Capitol	\$19.98	1,000	1,000	This Woman	1
28	27	27	28	ALISON KRAUSS + UNION STATION	Lonely Runs Both Ways	Capitol	\$19.98	1,000	1,000	Lonely Runs Both Ways	1
29	28	28	29	DWIGHT YOAKAM	The Very Best Of Dwight Yoakam	Capitol	\$19.98	1,000	1,000	The Very Best Of Dwight Yoakam	1
30	29	29	30	WILLIE NELSON	Room To Breathe	Capitol	\$19.98	1,000	1,000	Room To Breathe	1
31	30	30	31	DIERKS BENTLEY	Dierks Bentley	Capitol	\$19.98	1,000	1,000	Dierks Bentley	1
32	31	31	32	PHIL VASLEY	Shakin' Not Stirrin'	Capitol	\$19.98	1,000	1,000	Shakin' Not Stirrin'	1
33	32	32	33	TERRI CLARK	Greatest Hits 1964-2004	Capitol	\$19.98	1,000	1,000	Greatest Hits 1964-2004	1
34	33	33	34	ALAN JACKSON	Greatest Hits Volume II	Capitol	\$19.98	1,000	1,000	Greatest Hits Volume II	1
35	34	34	35	ANDY GRIGGS	This I Gotta See	Capitol	\$19.98	1,000	1,000	This I Gotta See	1
36	35	35	36	SHOOTER JENNINGS	Put The O Back In Country	Capitol	\$19.98	1,000	1,000	Put The O Back In Country	1
37	36	36	37	RANDY TRAVIS	The Very Best Of Randy Travis	Capitol	\$19.98	1,000	1,000	The Very Best Of Randy Travis	1
38	37	37	38	NICK LONARDO	Neurotic Star 2005 Finalists	Capitol	\$19.98	1,000	1,000	Neurotic Star 2005 Finalists	1
39	38	38	39	BILLY DEAN	Let Them Be Little	Capitol	\$19.98	1,000	1,000	Let Them Be Little	1
40	39	39	40	LEANN RIMES	Greatest Hits	Capitol	\$19.98	1,000	1,000	Greatest Hits	1
41	40	40	41	JULIE ROBERTS	Julie Roberts	Capitol	\$19.98	1,000	1,000	Julie Roberts	1
42	41	41	42	JIMMY BUFFETT	License To Chill	Capitol	\$19.98	1,000	1,000	License To Chill	1
43	42	42	43	JAMIE O'NEAL	Brave	Capitol	\$19.98	1,000	1,000	Brave	1
44	43	43	44	LORETTA LYNN	Van Lear Rose	Capitol	\$19.98	1,000	1,000	Van Lear Rose	1
45	44	44	45	DIKIE CHICKS	Top Of The World Tour Live	Capitol	\$19.98	1,000	1,000	Top Of The World Tour Live	1
46	45	45	46	SARA EVANS	Restless	Capitol	\$19.98	1,000	1,000	Restless	1
47	46	46	47	LEE ANN WOMACK	Greatest Hits	Capitol	\$19.98	1,000	1,000	Greatest Hits	1
48	47	47	48	LOMAR	Shook's Y'all	Capitol	\$19.98	1,000	1,000	Shook's Y'all	1
49	48	48	49	ALAN JACKSON	What I Do	Capitol	\$19.98	1,000	1,000	What I Do	1
50	49	49	50	JO DEE MESSINA	Greatest Hits	Capitol	\$19.98	1,000	1,000	Greatest Hits	1
51	50	50	51	TRACE ADKINS	Greatest Hits Collection, Volume I	Capitol	\$19.98	1,000	1,000	Greatest Hits Collection, Volume I	1
52	51	51	52	SHEDDISAY	Sweet Right Here	Capitol	\$19.98	1,000	1,000	Sweet Right Here	1

WEEK	LAST WEEK	PEAK	WEEKS ON CHART	ARTIST	Album	Label	Price	Album Sales (This Week)	Album Sales (Cumulative)	Album Title	Album Rating
1		1	1	ANNE MURRAY	AP Of Me	Capitol	\$19.98	10,000	10,000	AP Of Me	1
2	1	1	2	TRACE ADKINS	Comin' On Strong	Capitol	\$19.98	8,000	8,000	Comin' On Strong	1
3	2	2	3	LORETTA LYNN	Let's Be Us Again	Capitol	\$19.98	7,000	7,000	Let's Be Us Again	1
4	3	3	4	DARRELL WORLEY	Darrel Worley	Capitol	\$19.98	6,000	6,000	Darrel Worley	1
5	4	4	5	BUDDY JEWELL	Buddy Jewell	Capitol	\$19.98	5,000	5,000	Buddy Jewell	1
6	5	5	6	JEFF FOXWORTHY	The Best Of Jeff Foxworthy: Double Wide, Single Minded	Capitol	\$19.98	4,000	4,000	The Best Of Jeff Foxworthy: Double Wide, Single Minded	1
7	6	6	7	GARY ALLAN	See #1 Care	Capitol	\$19.98	3,000	3,000	See #1 Care	1
8	7	7	8	ALABAMA	Ultimate Alabama: 20 #1 Hits	Capitol	\$19.98	2,000	2,000	Ultimate Alabama: 20 #1 Hits	1
9	8	8	9	BILL ENVALD	A Decade Of Laughs	Capitol	\$19.98	1,000	1,000	A Decade Of Laughs	1
10	9	9	10	ELVIS PRESLEY	Elvis: Ultimate Gospel	Capitol	\$19.98	1,000	1,000	Elvis: Ultimate Gospel	1
11	10	10	11	SOUNDTRACK	Blue Collar Comedy Tour Rides Again	Capitol	\$19.98	1,000	1,000	Blue Collar Comedy Tour Rides Again	1
12	11	11	12	JOE NICHOLS	Revelation	Capitol	\$19.98	1,000	1,000	Revelation	1
13	12	12	13	RODNEY CARRINGTON	Greatest Hits	Capitol	\$19.98	1,000	1,000	Greatest Hits	1
14	13	13	14	TRACY BYRD	Greatest Hits	Capitol	\$19.98	1,000	1,000	Greatest Hits	1
15	14	14	15	CONWAY TWITTY	25 Number Ones	Capitol	\$19.98	1,000	1,000	25 Number Ones	1
16	15	15	16	CROSS CANADIAN RAGWEE	Soul Gravity	Capitol	\$19.98	1,000	1,000	Soul Gravity	1
17	16	16	17	RON WHITE	Drums In Public	Capitol	\$19.98	1,000	1,000	Drums In Public	1
18	17	17	18	WAYLON JENNINGS	Ultimate Waylon Jennings	Capitol	\$19.98	1,000	1,000	Ultimate Waylon Jennings	1
19	18	18	19	RHONDA VINCENT AND THE RAGE	Regin Live	Capitol	\$19.98	1,000	1,000	Regin Live	1
20	19	19	20	TRAVIS TROUT	My Honky Tonk History	Capitol	\$19.98	1,000	1,000	My Honky Tonk History	1

TOP BLUEGRASS ALBUMS

WEEK	LAST WEEK	PEAK	WEEKS ON CHART	ARTIST	Album	Label	Price	Album Sales (This Week)	Album Sales (Cumulative)	Album Title	Album Rating
1		1	1	ALISON KRAUSS + UNION STATION	Lonely Runs Both Ways	Capitol	\$19.98	10,000	10,000	Lonely Runs Both Ways	1
2	1	1	2	RHONDA VINCENT AND THE RAGE	Regin Live	Capitol	\$19.98	8,000	8,000	Regin Live	1
3	2	2	3	OLD CROW MEDICINE SHOW	O.C.M.S.	Capitol	\$19.98	7,000	7,000	O.C.M.S.	1
4	3	3	4	THE CHAMPAINS	Simple Men	Capitol	\$19.98	6,000	6,000	Simple Men	1
5	4	4	5	SOUNDTRACK	The Appalachians	Capitol	\$19.98	5,000	5,000	The Appalachians	1
6	5	5	6	RICKY SKAGGS & KENTUCKY THUNDER	Brand New Strings	Capitol	\$19.98	4,000	4,000	Brand New Strings	1
7	6	6	7	VARIOUS ARTISTS	Bill Galtner Presents: A Gospel Bluegrass Homecoming Volume One	Capitol	\$19.98	3,000	3,000	Bill Galtner Presents: A Gospel Bluegrass Homecoming Volume One	1
8	7	7	8	VARIOUS ARTISTS	Pickin' On Vince Galt: A Bluegrass Tribute	Capitol	\$19.98	2,000	2,000	Pickin' On Vince Galt: A Bluegrass Tribute	1
9	8	8	9	VARIOUS ARTISTS	Bill Galtner Presents: A Gospel Bluegrass Homecoming Volume Two	Capitol	\$19.98	1,000	1,000	Bill Galtner Presents: A Gospel Bluegrass Homecoming Volume Two	1
10	9	9	10	STEVE IVY	20 Best Of Steve Ivy	Capitol	\$19.98	1,000	1,000	20 Best Of Steve Ivy	1
11	10	10	11	BILL MONROE AND HIS BLUE GRASS BOYS	The Definitive Collection	Capitol	\$19.98	1,000	1,000	The Definitive Collection	1
12	11	11	12	CHARLIE DANIELS	A Gospel Bluegrass Collection: Songs From The Longest Pole	Capitol	\$19.98	1,000	1,000	A Gospel Bluegrass Collection: Songs From The Longest Pole	1
13	12	12	13	DOYLE LAWSON & QUICKSILVER	You Gotta Dig A Little Deeper	Capitol	\$19.98	1,000	1,000	You Gotta Dig A Little Deeper	1
14	13	13	14	STEVE IVY	Best Of Bluegrass	Capitol	\$19.98	1,000	1,000	Best Of Bluegrass	1
15	14	14	15	THE GRASCALS	The Grascals	Capitol	\$19.98	1,000	1,000	The Grascals	1

BETWEEN THE BULLETS

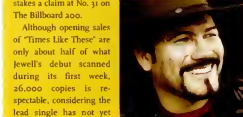
'STAR' CHAMP JEWELL IN TOP FIVE
Buddy Jewell, first-act winner of USA Network's 'Nashville Star,' places his sophomore set at No. 5 on Top Country Albums. It also stakes a claim at No. 31 on The Billboard 200.

Although opening sales of 'Times Like These' are only about half of what Jewell's debut scanned during its first week, 26,000 copies is respectable, considering the lead single has not yet

cracked the top 30 on Hot Country Songs. 'If She Were Any Other Woman' steps 35-34 with a 7 million audience impression.

Higher on the albums list is the third No. 1 bow for Jo Dee Messina, who also moves to No. 1 on Top Country Songs. The start of 99,000 copies for 'Delicious Surprise' marks her biggest Nielsen SoundScan week ever.

—Wade Jessen



HOT COUNTRY SONGS

WEEK	DATE	WEEKS ON CHART	TITLE	ARTIST	WEEKS ON CHART
1	5	20	MY DREAMS ARE COMING TRUE (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Jo Dee Messina	1
2	6	7	HOMEWRECKER (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Gretchen Wilson	2
3	7	4	THAT'S WHAT I LOVE ABOUT SUNDAY (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Crash Mob	3
4	8	3	IT'S GETTING BETTER ALL THE TIME (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Brooks & Dunn	4
5	9	2	IF HEAVEN (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Angie Brooks	5
6	10	1	ANYTHING BUT MINE (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Kenny Chesney	6
7	11	1	WHAT'S A GUY GOT TO DO (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Joe Nichols	7
8	12	1	SONGS ABOUT ME (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Trace Adkins	8
9	13	1	MAKING MEMORIES OF US (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Keith Urban	9
10	14	1	GONE (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Montgomery Gentry	10
11	15	1	LOT OF LEAVIN LEFT TO DO (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Dixie Chatterbox	11
12	16	1	HONKY TONK (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Toby Keith	12
13	17	1	FAST CARS AND FREEDOM (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Tim McGraw	13
14	18	1	BABY GIRL (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Supergrass	14
15	19	1	NOTHING TO LOSE (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	John Green	15
16	20	1	DRUGS OR JESUS (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Tom McEwen	16
17	21	1	YOU'LL BE THERE (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	George Strait	17
18	22	1	CLASS REUNION (THAT USED TO BE US) (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Reba McEntire	18
19	23	1	I'LL TAKE THAT AS A YES (THE HOT TUB SONG) (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Phil Vassar	19
20	24	1	BIG TIME (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Big Rich	20
21	25	1	LONG, LONG KISS (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Jeff Bates	21
22	26	1	SOMETHING MORE (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Donna Williams	22
23	27	1	IF SOMETHING SHOULD HAPPEN (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Darryl Worley	23
24	28	1	GOODBYE TIME (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Blake Shelton	24
25	29	1	DON'T ASK ME HOW I KNOW (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Reba McEntire	25
26	30	1	PICKIN' ON DOWN (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Alan Jackson	26
27	31	1	THE TALKING SONGS REPAIR BLUES (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Alan Jackson	27
28	32	1	DON'T WORRY ABOUT A THING (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Sheddy	28
29	33	1	BABY DOLL (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Phil Vassar	29
30	34	1	MY SISTER (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Reba McEntire	30



Gracie's fifth top single
impression
for a weekly
sum of 26.8
million.

Album's first
top 10 single
impression
for a weekly
sum of 26.8
million.



Third-season
writer of
USA
Network's
"Nashville"
has an
18-year-old
from suburban
Madisonville,
Ky.

Album's first
top 10 single
impression
for a weekly
sum of 26.8
million.

WEEK	DATE	WEEKS ON CHART	TITLE	ARTIST	WEEKS ON CHART
31	3	2	SHEDDIN' HIDE IN THE CLOSET (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Kenny Chesney	31
32	4	1	HELP SOMEBODY (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Tim Zant	32
33	5	1	IT'S A HEARTACHE (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Tim Zant	33
34	6	1	IF SHE WERE ANY OTHER WOMAN (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Buddy Jewell	34
35	7	1	PROBABLY WOULDN'T BE THIS WAY (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	LeAnn Rimes	35
36	8	1	SOMEBODY'S HERO (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Justin Crum	36
37	9	1	WATIN ON THE WONDERFUL (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Aaron Lewis	37
38	10	1	GEORGIA RAIN (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Trisha Yearwood	38
39	11	1	I SEE ME (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Travis Tritt	39
40	12	1	SOMETHING LIKE A BROKEN HEART (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Harris McMillen	40
41	13	1	ALCOHOL (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Brad Paisley	41
42	14	1	STAY WITH ME (BRASS BEND) (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Joan Genie	42
43	15	1	HOT TOWN (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Jason Aldean	43
44	16	1	BRING ME DOWN (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Miranda Lambert	44
45	17	1	4TH OF JULY (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Shooter Jennings	45
46	18	1	HILLBILLY (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Neil Apple Pie	46
47	19	1	SKIN (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Rascal Flatts	47
48	20	1	REAL FINE PLACE TO START (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Sara Evans	48
49	21	1	HE OUGHTA KNOW THAT BY NOW (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Lee Ann Womack	49
50	22	1	THE GOOD LIFE (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Trent Wilson	50
51	23	1	BILLY'S GOT HIS BEE GOOGLES ON (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Neel McCoy	51
52	24	1	ALABAMA (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Cross Canadian Ragweed	52
53	25	1	I BREAK THINGS (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Erika Jo	53
54	26	1	DREAM BIG (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Ryan Shupe & The Rubber Band	54
55	27	1	NO ONE EVER LOVE ME (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Rebecca Lynn Howard	55
56	28	1	TONIGHT'S NOT THE NIGHT (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Randy Rogers Band	56
57	29	1	GO HOME (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Steve Hilly	57
58	30	1	A HARD SECRET TO KEEP (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Mark Chesney	58
59	31	1	THAT SUMMER SONG (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Blue Country	59

COUNTRY SINGLES SALES

WEEK	DATE	WEEKS ON CHART	TITLE	ARTIST	WEEKS ON CHART
1	5	20	MY DREAMS ARE COMING TRUE (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Jo Dee Messina	1
2	6	7	HOMEWRECKER (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Gretchen Wilson	2
3	7	4	THAT'S WHAT I LOVE ABOUT SUNDAY (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Crash Mob	3
4	8	3	IT'S GETTING BETTER ALL THE TIME (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Brooks & Dunn	4
5	9	2	IF HEAVEN (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Angie Brooks	5
6	10	1	ANYTHING BUT MINE (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Kenny Chesney	6
7	11	1	WHAT'S A GUY GOT TO DO (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Joe Nichols	7
8	12	1	SONGS ABOUT ME (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Trace Adkins	8
9	13	1	MAKING MEMORIES OF US (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Keith Urban	9
10	14	1	GONE (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Montgomery Gentry	10
11	15	1	LOT OF LEAVIN LEFT TO DO (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Dixie Chatterbox	11
12	16	1	HONKY TONK (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Toby Keith	12
13	17	1	FAST CARS AND FREEDOM (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Tim McGraw	13
14	18	1	BABY GIRL (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Supergrass	14
15	19	1	NOTHING TO LOSE (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	John Green	15
16	20	1	DRUGS OR JESUS (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Tom McEwen	16
17	21	1	YOU'LL BE THERE (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	George Strait	17
18	22	1	CLASS REUNION (THAT USED TO BE US) (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Reba McEntire	18
19	23	1	I'LL TAKE THAT AS A YES (THE HOT TUB SONG) (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Phil Vassar	19
20	24	1	BIG TIME (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Big Rich	20
21	25	1	LONG, LONG KISS (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Jeff Bates	21
22	26	1	SOMETHING MORE (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Donna Williams	22
23	27	1	IF SOMETHING SHOULD HAPPEN (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Darryl Worley	23
24	28	1	GOODBYE TIME (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Blake Shelton	24
25	29	1	DON'T ASK ME HOW I KNOW (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Reba McEntire	25
26	30	1	PICKIN' ON DOWN (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Alan Jackson	26
27	31	1	THE TALKING SONGS REPAIR BLUES (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Alan Jackson	27
28	32	1	DON'T WORRY ABOUT A THING (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Sheddy	28
29	33	1	BABY DOLL (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Phil Vassar	29
30	34	1	MY SISTER (AFTER THE RAIN) (COLUMBIA) (COLUMBIA)	Reba McEntire	30

MESSINA TOPS TWO

With Gretchen Wilson hot on her trail, Jo Dee Messina celebrates her first No. 1 in three years as "My Give a Damn's Busted" gains 2.1 million audience impressions and leaps 5-1. The chart-topper also scores her third No. 1 on Top Country Albums. (Wilson's "Homebreaker" surges 6-2, up 1.4 million.) This is the first time in four years that female heads the top two slots on Hot Country Songs, and Messina is the first to lead the chart since Sara Evans reigned for a week in October 2004 with "Suds in the Bucket." The last time two women led, Messina's "Burn," at No. 2, trailed Jamey McNeal's "There Is No Arizona" in the Feb. 17, 2001, issue. Messina's most recent No. 1 on this chart was "Bring On the Rain" (with Tim McGraw) in March 2002. It has been almost a dozen years since two singles simultaneously leapt four rungs to reach the top two: Garth Brooks' "American Honky-Tonk Bar Association" and Martina McBride's "My Baby Loves Me" made 5-1 and 6-3 jumps, respectively, in December 1993.

—Wade Jensen



HITPREDICTOR

COUNTRY	ARTIST	WEEKS ON CHART
1	Jo Dee Messina	20
2	Gretchen Wilson	7
3	Crash Mob	4
4	Brooks & Dunn	4
5	Angie Brooks	5
6	Kenny Chesney	6
7	Joe Nichols	7
8	Trace Adkins	8
9	Keith Urban	9
10	Montgomery Gentry	10
11	Dixie Chatterbox	11
12	Toby Keith	12
13	Tim McGraw	13
14	Supergrass	14
15	John Green	15
16	Tom McEwen	16
17	George Strait	17
18	Reba McEntire	18
19	Phil Vassar	19
20	Big Rich	20
21	Jeff Bates	21
22	Donna Williams	22
23	Darryl Worley	23
24	Blake Shelton	24
25	Reba McEntire	25
26	Alan Jackson	26
27	Alan Jackson	27
28	Sheddy	28
29	Phil Vassar	29
30	Reba McEntire	30

Don't miss another important COUNTRY MUSIC UPDATE Visit www.BillboardRadioMonitor.com sign up to register for your Country Radio Blast. **BillboardRadioMonitor.com**

HOT COUNTRY SINGLES & TRACKS: 118 country songs are electronically monitored by Nielsen Broadcast Data Systems. 24 hours a day, 7 days a week. Acquired exclusively to song reporting in the top 20 on both the Hot Country Songs and Hot Country Albums charts. In each publication, the top 20 on both the Hot Country Songs and Hot Country Albums charts are listed. The Hot Country Songs chart is compiled by Nielsen SoundScan. All rights reserved. © 2005. Promotional and advertising use of this information is prohibited. See Chart Legend for rules and explanations.

MAY
14
2005LATIN **Billboard** **HOT
LATIN SONGS**

Rank	Artist	Title	Label
1	Los Javalieres	LA CAMISA NEGRA	DISCO
2	Los Javalieres	LA CAMISA NEGRA	DISCO
3	Los Javalieres	LA CAMISA NEGRA	DISCO
4	Los Javalieres	LA CAMISA NEGRA	DISCO
5	Los Javalieres	LA CAMISA NEGRA	DISCO
6	Los Javalieres	LA CAMISA NEGRA	DISCO
7	Los Javalieres	LA CAMISA NEGRA	DISCO
8	Los Javalieres	LA CAMISA NEGRA	DISCO
9	Los Javalieres	LA CAMISA NEGRA	DISCO
10	Los Javalieres	LA CAMISA NEGRA	DISCO
11	Los Javalieres	LA CAMISA NEGRA	DISCO
12	Los Javalieres	LA CAMISA NEGRA	DISCO
13	Los Javalieres	LA CAMISA NEGRA	DISCO
14	Los Javalieres	LA CAMISA NEGRA	DISCO
15	Los Javalieres	LA CAMISA NEGRA	DISCO
16	Los Javalieres	LA CAMISA NEGRA	DISCO
17	Los Javalieres	LA CAMISA NEGRA	DISCO
18	Los Javalieres	LA CAMISA NEGRA	DISCO
19	Los Javalieres	LA CAMISA NEGRA	DISCO
20	Los Javalieres	LA CAMISA NEGRA	DISCO
21	Los Javalieres	LA CAMISA NEGRA	DISCO
22	Los Javalieres	LA CAMISA NEGRA	DISCO
23	Los Javalieres	LA CAMISA NEGRA	DISCO
24	Los Javalieres	LA CAMISA NEGRA	DISCO
25	Los Javalieres	LA CAMISA NEGRA	DISCO
26	Los Javalieres	LA CAMISA NEGRA	DISCO
27	Los Javalieres	LA CAMISA NEGRA	DISCO
28	Los Javalieres	LA CAMISA NEGRA	DISCO
29	Los Javalieres	LA CAMISA NEGRA	DISCO
30	Los Javalieres	LA CAMISA NEGRA	DISCO
31	Los Javalieres	LA CAMISA NEGRA	DISCO
32	Los Javalieres	LA CAMISA NEGRA	DISCO
33	Los Javalieres	LA CAMISA NEGRA	DISCO
34	Los Javalieres	LA CAMISA NEGRA	DISCO
35	Los Javalieres	LA CAMISA NEGRA	DISCO
36	Los Javalieres	LA CAMISA NEGRA	DISCO
37	Los Javalieres	LA CAMISA NEGRA	DISCO
38	Los Javalieres	LA CAMISA NEGRA	DISCO
39	Los Javalieres	LA CAMISA NEGRA	DISCO
40	Los Javalieres	LA CAMISA NEGRA	DISCO
41	Los Javalieres	LA CAMISA NEGRA	DISCO
42	Los Javalieres	LA CAMISA NEGRA	DISCO
43	Los Javalieres	LA CAMISA NEGRA	DISCO
44	Los Javalieres	LA CAMISA NEGRA	DISCO
45	Los Javalieres	LA CAMISA NEGRA	DISCO
46	Los Javalieres	LA CAMISA NEGRA	DISCO
47	Los Javalieres	LA CAMISA NEGRA	DISCO
48	Los Javalieres	LA CAMISA NEGRA	DISCO
49	Los Javalieres	LA CAMISA NEGRA	DISCO
50	Los Javalieres	LA CAMISA NEGRA	DISCO



	LAST WEEK	WEEKS ON CHART	TITLE	PRODUCER (S)	ARTIST	
 Shakira climbs to No. 97 on the second Hot 100.	27	33	ERES DIVINA	A. CASABLANCA / T. VASQUEZ	ARCA Patricia 67	
	28	37	EL AUTOBUS	FOLK OF CALABAS (PATO)		Pepe Aguilar SONY 20
	28	19	L'VEYME	I AM YOUR DREAMS	Sonya	Sony 20
	29	28	ALGO ESTA CAMBIANDO	E. TORRES / M. VILLALBA / L. VIRE (A. J. SORDANI)		Juliana Venegas SONY 16
 Luis Fonsi returns to No. 17 on the second Hot 100.	30	42	UNA CANCIÓN PARA TI	L. CANTANER / D. L. GARCIA (D. L. GARCIA)	Christian Castro SONY 16	
	31	31	SIN MIEDO A NADA	D. L. GARCIA (D. L. GARCIA)		Alex Ubago SONY 16
	32	39	VEN TU	OTRA VEZ		Dominic M SONY 16
	32	38	SE FUE TU MEJOR	Y. GOMEZ / L. PIRETO / S. TORRES	Ismail Miranda Featuring Cheka & Andy Montana 16	MDO SONY 16
 Jenni Jovanovic returns to No. 17 on the Hot 100.	34	42	SE FUE TU MEJOR	Y. GOMEZ / L. PIRETO / S. TORRES	Ismail Miranda Featuring Cheka & Andy Montana 16	MDO SONY 16
	36	29	YO QUE TU SIN NADIE	D. L. GARCIA / D. L. GARCIA (D. L. GARCIA)		La Autoridad De La Sierra SONY 16
	36	46	PERDONA MIS ERRORES	E. L. GARCIA / D. L. GARCIA (D. L. GARCIA)		El Coyote Y Su Banda Tene Santa SONY 16
	37	35	ESTA AUSENCIA	L. CANTANER / D. L. GARCIA (D. L. GARCIA)		David Bobal SONY 16
 Gaelan returns to No. 28 on the Hot 100.	40	38	LAS MARIPosas	J. TORRES / J. TORRES (J. TORRES)	Pancho Barajada SONY 16	
	41	47	QASINA	L. CANTANER / D. L. GARCIA (D. L. GARCIA)		MDA SONY 16
	42	38	MANANA QUE YA NO ESTES	D. L. GARCIA / D. L. GARCIA (D. L. GARCIA)		Grupo Intimidad SONY 16
	43	43	LUNA LLENA	D. L. GARCIA / D. L. GARCIA (D. L. GARCIA)		Los Tucanes De Tijuana SONY 16
 Ricky Martin appears three times on the Hot 100 and twice in the top 10 on Tropical Albums. "Los Hombranes" is No. 1 on Latin Catalog Albums.	44	NEW	HASTA EL FIN	D. L. GARCIA / D. L. GARCIA (D. L. GARCIA)	Monchy & Alexander SONY 16	
	45	32	SI YO ME VUELVO A ENAMORAR	P. PIRETO / P. PIRETO (P. PIRETO)		Jennifer Peña SONY 16
	46	NEW	MAVAY	D. L. GARCIA / D. L. GARCIA (D. L. GARCIA)		Yo SONY 16
	46	NEW	REBELDE	D. L. GARCIA / D. L. GARCIA (D. L. GARCIA)		MDO SONY 16
 Juli Preciado returns to No. 10 on the Hot 100.	47	45	LO MEJOR FUE PERDERTE	L. CANTANER / D. L. GARCIA (D. L. GARCIA)	Julio Preciado Y Su Banda Para Del Pacifico SONY 16	
	47	45	LO QUE PASO, PASO	L. CANTANER / D. L. GARCIA (D. L. GARCIA)		Daddy Yankee SONY 16
	48	50	PORQUE TU NO ESTAS	D. L. GARCIA / D. L. GARCIA (D. L. GARCIA)		Jenny SONY 16
	49	37	ES MI SOLEDAD	D. L. GARCIA / D. L. GARCIA (D. L. GARCIA)		Antonio Orozco SONY 16
 Nacho Bernal returns to No. 10 on the Hot 100.	50	NEW	NACHO BERNAL	D. L. GARCIA / D. L. GARCIA (D. L. GARCIA)	Vicente Fernandez SONY 16	

 **TOP
LATIN ALBUMS**[illegible][illegible]

WEEK	LAST WEEK	TITLE	ARTIST	PRODUCTION LABEL
1		LA CAMISA NEGRA	JUANES	UNIVERSAL (LATINO)
2	1	ONDESINO (NO ES AMOR)	JUANES	UNIVERSAL (LATINO)
3	2	VIVEME	JUANES	UNIVERSAL (LATINO)
4	3	COMO PUEDES	JUANES	UNIVERSAL (LATINO)
5	4	CONTRA VIENTOS Y MAREAS	JUANES	UNIVERSAL (LATINO)
6	5	LA TORTURA	JUANES	UNIVERSAL (LATINO)
7	6	EN SOLEDAD	JUANES	UNIVERSAL (LATINO)
8	7	POQUE ES TAN CRUEL EL AMOR	JUANES	UNIVERSAL (LATINO)
9	8	AMOR DEL BUENO	JUANES	UNIVERSAL (LATINO)
10	9	VOLVIERTE A VER	JUANES	UNIVERSAL (LATINO)
11	10	ALGO MAS	JUANES	UNIVERSAL (LATINO)
12	11	TE BUSCARIA	JUANES	UNIVERSAL (LATINO)
13	12	TOCANDO FONOS	JUANES	UNIVERSAL (LATINO)
14	13	BANDOLERO	JUANES	UNIVERSAL (LATINO)
15	14	QUE LASTIMA	JUANES	UNIVERSAL (LATINO)

TROPICAL

WEEK	LAST WEEK	TITLE	ARTIST	PRODUCTION LABEL
1		PUE Y ME DEJO	JOSE LUIS RODRIGUEZ	UNIVERSAL (LATINO)
2	1	EN SOLEDAD	JUANES	UNIVERSAL (LATINO)
3	2	LA CAMISA NEGRA	JUANES	UNIVERSAL (LATINO)
4	3	MAJOR QUE YO	JUANES	UNIVERSAL (LATINO)
5	4	LO QUE PASO, PASO	JUANES	UNIVERSAL (LATINO)
6	5	VALIO LA PENA	JUANES	UNIVERSAL (LATINO)
7	6	LA BODA	JUANES	UNIVERSAL (LATINO)
8	7	HASTA EL FIN	JUANES	UNIVERSAL (LATINO)
9	8	LA TORTURA	JUANES	UNIVERSAL (LATINO)
10	9	ONCELLA	JUANES	UNIVERSAL (LATINO)
11	10	VEN TU	JUANES	UNIVERSAL (LATINO)
12	11	ESTA NOCHE TRAVESTURA	JUANES	UNIVERSAL (LATINO)
13	12	LAMENTO BOLIVIANO	JUANES	UNIVERSAL (LATINO)
14	13	RESISTIR	JUANES	UNIVERSAL (LATINO)
15	14	PERDONAME LA VIDA	JUANES	UNIVERSAL (LATINO)

REGIONAL MEXICAN

WEEK	LAST WEEK	TITLE	ARTIST	PRODUCTION LABEL
1		LA SORPRESA	JUANES	UNIVERSAL (LATINO)
2	1	AIRE	JUANES	UNIVERSAL (LATINO)
3	2	ADIOS AMOR TE VAS	JUANES	UNIVERSAL (LATINO)
4	3	VOLVIERE	JUANES	UNIVERSAL (LATINO)
5	4	YO ME DEJO SIN NADIE	JUANES	UNIVERSAL (LATINO)
6	5	PERDONAME MIS ERRORES	JUANES	UNIVERSAL (LATINO)
7	6	LA TORTURA	JUANES	UNIVERSAL (LATINO)
8	7	ONCELLA	JUANES	UNIVERSAL (LATINO)
9	8	ERES DIVINA	JUANES	UNIVERSAL (LATINO)
10	9	NO ME QUEDA MAS	JUANES	UNIVERSAL (LATINO)
11	10	YO ME DEJO SIN NADIE	JUANES	UNIVERSAL (LATINO)
12	11	PERDONAME MIS ERRORES	JUANES	UNIVERSAL (LATINO)
13	12	LA TORTURA	JUANES	UNIVERSAL (LATINO)
14	13	ONCELLA	JUANES	UNIVERSAL (LATINO)
15	14	LUNA LUNA	JUANES	UNIVERSAL (LATINO)

Latin
ALBUMS
POP

WEEK	LAST WEEK	TITLE	ARTIST	PRODUCTION LABEL
1		LA CAMISA NEGRA	JUANES	UNIVERSAL (LATINO)
2	1	ONDESINO (NO ES AMOR)	JUANES	UNIVERSAL (LATINO)
3	2	VIVEME	JUANES	UNIVERSAL (LATINO)
4	3	COMO PUEDES	JUANES	UNIVERSAL (LATINO)
5	4	CONTRA VIENTOS Y MAREAS	JUANES	UNIVERSAL (LATINO)
6	5	LA TORTURA	JUANES	UNIVERSAL (LATINO)
7	6	EN SOLEDAD	JUANES	UNIVERSAL (LATINO)
8	7	POQUE ES TAN CRUEL EL AMOR	JUANES	UNIVERSAL (LATINO)
9	8	AMOR DEL BUENO	JUANES	UNIVERSAL (LATINO)
10	9	VOLVIERTE A VER	JUANES	UNIVERSAL (LATINO)
11	10	ALGO MAS	JUANES	UNIVERSAL (LATINO)
12	11	TE BUSCARIA	JUANES	UNIVERSAL (LATINO)
13	12	TOCANDO FONOS	JUANES	UNIVERSAL (LATINO)
14	13	BANDOLERO	JUANES	UNIVERSAL (LATINO)
15	14	QUE LASTIMA	JUANES	UNIVERSAL (LATINO)

TROPICAL

WEEK	LAST WEEK	TITLE	ARTIST	PRODUCTION LABEL
1		PUE Y ME DEJO	JOSE LUIS RODRIGUEZ	UNIVERSAL (LATINO)
2	1	EN SOLEDAD	JUANES	UNIVERSAL (LATINO)
3	2	LA CAMISA NEGRA	JUANES	UNIVERSAL (LATINO)
4	3	MAJOR QUE YO	JUANES	UNIVERSAL (LATINO)
5	4	LO QUE PASO, PASO	JUANES	UNIVERSAL (LATINO)
6	5	VALIO LA PENA	JUANES	UNIVERSAL (LATINO)
7	6	LA BODA	JUANES	UNIVERSAL (LATINO)
8	7	HASTA EL FIN	JUANES	UNIVERSAL (LATINO)
9	8	LA TORTURA	JUANES	UNIVERSAL (LATINO)
10	9	ONCELLA	JUANES	UNIVERSAL (LATINO)
11	10	VEN TU	JUANES	UNIVERSAL (LATINO)
12	11	ESTA NOCHE TRAVESTURA	JUANES	UNIVERSAL (LATINO)
13	12	LAMENTO BOLIVIANO	JUANES	UNIVERSAL (LATINO)
14	13	RESISTIR	JUANES	UNIVERSAL (LATINO)
15	14	PERDONAME LA VIDA	JUANES	UNIVERSAL (LATINO)

REGIONAL MEXICAN

WEEK	LAST WEEK	TITLE	ARTIST	PRODUCTION LABEL
1		LA SORPRESA	JUANES	UNIVERSAL (LATINO)
2	1	AIRE	JUANES	UNIVERSAL (LATINO)
3	2	ADIOS AMOR TE VAS	JUANES	UNIVERSAL (LATINO)
4	3	VOLVIERE	JUANES	UNIVERSAL (LATINO)
5	4	YO ME DEJO SIN NADIE	JUANES	UNIVERSAL (LATINO)
6	5	PERDONAME MIS ERRORES	JUANES	UNIVERSAL (LATINO)
7	6	LA TORTURA	JUANES	UNIVERSAL (LATINO)
8	7	ONCELLA	JUANES	UNIVERSAL (LATINO)
9	8	ERES DIVINA	JUANES	UNIVERSAL (LATINO)
10	9	NO ME QUEDA MAS	JUANES	UNIVERSAL (LATINO)
11	10	YO ME DEJO SIN NADIE	JUANES	UNIVERSAL (LATINO)
12	11	PERDONAME MIS ERRORES	JUANES	UNIVERSAL (LATINO)
13	12	LA TORTURA	JUANES	UNIVERSAL (LATINO)
14	13	ONCELLA	JUANES	UNIVERSAL (LATINO)
15	14	LUNA LUNA	JUANES	UNIVERSAL (LATINO)

Hot
DANCE CLUB PLAY

WEEK	LAST WEEK	TITLE	ARTIST	PRODUCTION LABEL
1		LA CAMISA NEGRA	JUANES	UNIVERSAL (LATINO)
2	1	ONDESINO (NO ES AMOR)	JUANES	UNIVERSAL (LATINO)
3	2	VIVEME	JUANES	UNIVERSAL (LATINO)
4	3	COMO PUEDES	JUANES	UNIVERSAL (LATINO)
5	4	CONTRA VIENTOS Y MAREAS	JUANES	UNIVERSAL (LATINO)
6	5	LA TORTURA	JUANES	UNIVERSAL (LATINO)
7	6	EN SOLEDAD	JUANES	UNIVERSAL (LATINO)
8	7	POQUE ES TAN CRUEL EL AMOR	JUANES	UNIVERSAL (LATINO)
9	8	AMOR DEL BUENO	JUANES	UNIVERSAL (LATINO)
10	9	VOLVIERTE A VER	JUANES	UNIVERSAL (LATINO)
11	10	ALGO MAS	JUANES	UNIVERSAL (LATINO)
12	11	TE BUSCARIA	JUANES	UNIVERSAL (LATINO)
13	12	TOCANDO FONOS	JUANES	UNIVERSAL (LATINO)
14	13	BANDOLERO	JUANES	UNIVERSAL (LATINO)
15	14	QUE LASTIMA	JUANES	UNIVERSAL (LATINO)

TOP ELECTRONIC ALBUMS

WEEK	LAST WEEK	TITLE	ARTIST	PRODUCTION LABEL
1		LA CAMISA NEGRA	JUANES	UNIVERSAL (LATINO)
2	1	ONDESINO (NO ES AMOR)	JUANES	UNIVERSAL (LATINO)
3	2	VIVEME	JUANES	UNIVERSAL (LATINO)
4	3	COMO PUEDES	JUANES	UNIVERSAL (LATINO)
5	4	CONTRA VIENTOS Y MAREAS	JUANES	UNIVERSAL (LATINO)
6	5	LA TORTURA	JUANES	UNIVERSAL (LATINO)
7	6	EN SOLEDAD	JUANES	UNIVERSAL (LATINO)
8	7	POQUE ES TAN CRUEL EL AMOR	JUANES	UNIVERSAL (LATINO)
9	8	AMOR DEL BUENO	JUANES	UNIVERSAL (LATINO)
10	9	VOLVIERTE A VER	JUANES	UNIVERSAL (LATINO)
11	10	ALGO MAS	JUANES	UNIVERSAL (LATINO)
12	11	TE BUSCARIA	JUANES	UNIVERSAL (LATINO)
13	12	TOCANDO FONOS	JUANES	UNIVERSAL (LATINO)
14	13	BANDOLERO	JUANES	UNIVERSAL (LATINO)
15	14	QUE LASTIMA	JUANES	UNIVERSAL (LATINO)

Hot
DANCE CLUB PLAY

WEEK	LAST WEEK	TITLE	ARTIST	PRODUCTION LABEL
1		LA CAMISA NEGRA	JUANES	UNIVERSAL (LATINO)
2	1	ONDESINO (NO ES AMOR)	JUANES	UNIVERSAL (LATINO)
3	2	VIVEME	JUANES	UNIVERSAL (LATINO)
4	3	COMO PUEDES	JUANES	UNIVERSAL (LATINO)
5	4	CONTRA VIENTOS Y MAREAS	JUANES	UNIVERSAL (LATINO)
6	5	LA TORTURA	JUANES	UNIVERSAL (LATINO)
7	6	EN SOLEDAD	JUANES	UNIVERSAL (LATINO)
8	7	POQUE ES TAN CRUEL EL AMOR	JUANES	UNIVERSAL (LATINO)
9	8	AMOR DEL BUENO	JUANES	UNIVERSAL (LATINO)
10	9	VOLVIERTE A VER	JUANES	UNIVERSAL (LATINO)
11	10	ALGO MAS	JUANES	UNIVERSAL (LATINO)
12	11	TE BUSCARIA	JUANES	UNIVERSAL (LATINO)
13	12	TOCANDO FONOS	JUANES	UNIVERSAL (LATINO)
14	13	BANDOLERO	JUANES	UNIVERSAL (LATINO)
15	14	QUE LASTIMA	JUANES	UNIVERSAL (LATINO)

Hot
DANCE CLUB PLAY

WEEK	LAST WEEK	TITLE	ARTIST	PRODUCTION LABEL
1		LA CAMISA NEGRA	JUANES	UNIVERSAL (LATINO)
2	1	ONDESINO (NO ES AMOR)	JUANES	UNIVERSAL (LATINO)
3	2	VIVEME	JUANES	UNIVERSAL (LATINO)
4	3	COMO PUEDES	JUANES	UNIVERSAL (LATINO)
5	4	CONTRA VIENTOS Y MAREAS	JUANES	UNIVERSAL (LATINO)
6	5	LA TORTURA	JUANES	UNIVERSAL (LATINO)
7	6	EN SOLEDAD	JUANES	UNIVERSAL (LATINO)
8	7	POQUE ES TAN CRUEL EL AMOR	JUANES	UNIVERSAL (LATINO)
9	8	AMOR DEL BUENO	JUANES	UNIVERSAL (LATINO)
10	9	VOLVIERTE A VER	JUANES	UNIVERSAL (LATINO)
11	10	ALGO MAS	JUANES	UNIVERSAL (LATINO)
12	11	TE BUSCARIA	JUANES	UNIVERSAL (LATINO)
13	12	TOCANDO FONOS	JUANES	UNIVERSAL (LATINO)
14	13	BANDOLERO	JUANES	UNIVERSAL (LATINO)
15	14	QUE LASTIMA	JUANES	UNIVERSAL (LATINO)

HITS OF THE WORLD

JAPAN		
ALBUMS		
WEEK	LAST WEEK	
(OFFICIAL CHARTS JAPAN)		
MAY 3, 2005		
1	2	
DEEP TECH		
(DEEP TECH LTD. BOSTON, MASS. USA)		
2	NEW	
PORNO GRAFFITI		
(PORNO GRAFFITI LTD. BOSTON, MASS. USA)		
3	NEW	
ELLEGARDEN		
(ELLEGARDEN LTD. BOSTON, MASS. USA)		
4	NEW	
VARIOUS ARTISTS		
(VARIOUS ARTISTS LTD. BOSTON, MASS. USA)		
5	NEW	
TAMBO ORO		
(TAMBO ORO LTD. BOSTON, MASS. USA)		
6	NEW	
GREEN DAY		
(GREEN DAY LTD. BOSTON, MASS. USA)		
7	NEW	
VARIOUS ARTISTS		
(VARIOUS ARTISTS LTD. BOSTON, MASS. USA)		
8	NEW	
B2		
(B2 LTD. BOSTON, MASS. USA)		
9	NEW	
NINE INCH NAILS		
(NINE INCH NAILS LTD. BOSTON, MASS. USA)		

UNITED KINGDOM		
ALBUMS		
WEEK	LAST WEEK	
1	1	
2	2	
3	3	
4	4	
5	5	
6	6	
7	7	
8	8	
9	9	
10	10	

(OFFICIAL UK CHARTS ©)

MAY 2, 2005

BRUCE SPRINGSTEEN
ONE STEP CLOSER

AKON
TRIMMER

BASEMENT JAXX
THE BUBBLES 2: RECORDINGS

TONY CHRISTIE
SEPARATE COLLECTION: UNIVERSAL TV

SHAKIN' STEVENS
THE COLLECTION (PVC)

SO CENT
THE MARRONNI INTERSCOPE

KAISER CHIEFS
DEFINITE & YOUR RECORDS

GEMINI STEFANI
LIPS ARE MOVING INTERSCOPE

RAZORLIGHT
UP ALL NIGHT VERTIGO

PATRIZIO BUONINI
THE ITALIAN GOOD RECORDS

FRANCE		
ALBUMS		
WEEK	LAST WEEK	
1	1	
2	2	
3	3	
4	4	
5	5	
6	6	
7	7	
8	8	
9	9	
10	10	

(OFFICIAL CHARTS FRANCE)
MAY 3, 2005

MYLENE FARMER
A JAMAIS DE L'AMOUR EN VOUS

GREGORY LEMARCHAL
JE SERAIS MOI-MÊME

BRUCE SPRINGSTEEN
DEWALT & DEWALT COLUMBIA

4 RAPHAEL
CRUCIFIX L'ATLANTIC

5 MOBY
WITH JACQUE

6 KEANE
HOPES AND FEARS COLUMBIA

7 10 GREEN DAY
AMERICAN SONGS TO REMEMBER

8 10 FREDERIC FRANCOIS
D'UN CÔTÉ DU

GERMANY		
ALBUMS		
WEEK	LAST WEEK	
1	1	
(OFFICIAL CHARTS GERMANY) MAY 2, 2005		
2	2	
3	3	
4	4	
5	5	
6	6	
7	7	
8	8	
9	9	
10	10	

BRUCE SPRINGSTEEN
DANCE & RAGE (COLUMBIA)

WIR SIND HELDEN
DANCE & RAGE (COLUMBIA)

BOESHE OKNEK
LIVE IN MANNING SPY

PATRICE
NEW & IMPROVE

MICHAEL BUBLE
IT'S HIS FAVORITE

20 CENT
THE MASSACRE INTERSCOPE

NENA
WOLFT IN MIT NENA WOLFT IN NENA

SÖHNE MANNHEIMS
DANCE & RAGE (COLUMBIA)

AC DC
FAMILY JEWEL (COLUMBIA)

SARAH CONNOR
DANCE & RAGE (COLUMBIA)

CANADA		
ALBUMS		
WEEK	LAST WEEK	
1	1	(DISCOPOLICA) MAY 14, 2005
2	2	IL DIVO IL DIVO LTD. BOSTON, MASS. USA/SONY MUSIC
3	3	BRUCE SPRINGSTEEN BRUCE & THE NEW GENERATION LTD. BOSTON, MASS. USA/SONY MUSIC
4	4	MICHAEL BUBLE THE DUET COLLECTION/SONY JAVIER
5	5	THERESA SOYKHA THERESA SOYKHA LTD. BOSTON, MASS. USA/SONY MUSIC
6	6	50 CENT THE MASSIVE/ROYAL PHARMACY/INTERSCOPE/UNIVERSAL
7	7	ROBERT THOMAS SOMETHING TO BE BELIEVED/ARTIST/WRANGLER
8	8	GREEN DAY 21ST CENTURY ROMANCE/REPRISE/WARNER
9	9	GEMINI STEFANI OWN MIND: BORN WITH A BITE/INTERSCOPE/UNIVERSAL
10	10	JACK JOHNSON 37 BRIGHT IDEAS/BLACK JAGUAR/SONY/REPRISE/UNIVERSAL
11	11	MARIAH CAREY THE EMPRESS OF SOUL/SONY/REPRISE/UNIVERSAL

ITALY		
ALBUMS		
WEEK	LAST WEEK	
1	1	(FIMI/RIEDEL) MAY 2, 2005
2	2	BRUCE SPRINGSTEEN JONAS & DAVID - COLUMBIA
3	3	SUBSONICA TIMONIE VARGAS
4	1	MICHAEL BUBLE 101% TIME RE-UP
5	4	MODENA CITY JANUARY - PENTAGON MUSIC
6	5	NEGROARMO MILANO PAPER - COLUMBIA
7	4	ANTONACCI BAGIO CONCESSIONE PAPER 2 - COLUMBIA RE-UP
8	6	FRANCESCO DI GREGORI PIRELLA GATTI - COLUMBIA
9	2	AFTERNOONS MILANO PAPER - EMI MUSIC, COLUMBIA
10	7	VASCO ROSSI REUNITE & CAPTION CAPITAL
10	10	NATALIE IMBRIUGLIA REUNITE UNDER THE LAKE - EMI MUSIC

SPAIN		
ALBUMS		
WEEK	LAST WEEK	
1	1	
2	2	
3	3	
4	4	
5	5	
6	6	
7	7	
8	8	
9	9	
10	10	

(OFFICIAL CHARTS SPAIN)
APRIL 27, 2005

1	AMARAL	PLUMES DE LA SIRENA VIRGIN
2	MALU	MALU CONE ROSA
3	SANTA JUSTA KLAN	2 DE CELESTINOS
4	IL DIVO	4 TIMES AND 4000 BIRD
5	CAMELA	CAMELA VIVA LA CONCIERTO CAPITAN
6	DIANA NAVARRO	NO ES FUERZA DE NO HAYER BROS
7	SOUNDTRACK	USARNA BULGARI CON LA MARCHA TRAZA T.M
8	JUANES	9 SANCHEZ SANCHEZ
9	EL SUONO DI MORFEO	EL SUONO DI MORFEO ECONOMICA
10	PASHION VEGA	PLACAS DE SANCHEZ CONE ROSA

AUSTRALIA		
ALBUMS		
WEEK	LAST WEEK	
1	1	
2	2	
3	3	
4	10	
5	5	
6	4	
7	6	
8	7	
9	9	
10	10	

(OFFICIAL CHARTS AUSTRALIA)
MAY 2, 2005

ROB THOMAS	THE CAT EMPIRE
MISSY HIGGINS	THE CAT EMPIRE
MICHAEL BUBLE	IT'S THE STRIPPED
IL DIVO	IL DIVO
JACK JOHNSON	JACK JOHNSON
ANTHONY CALLEA	ANTHONY CALLEA
JESSE MCCARTNEY	JESSE MCCARTNEY
BRUCE SPRINGSTEEN	BRUCE SPRINGSTEEN

THE NETHERLANDS		
SINGLES		
WEEK	LAST WEEK	
(OFFICIAL CHARTS NETHERLANDS)		
APRIL 25, 2005		
1	1	
GEEF MIJ JE ANGST		
GEEF MIJ JE ANGST LTD. BOSTON, MASS. USA		
2	2	
LEIPE MOCHRO FLAVOUR		
LEIPE MOCHRO FLAVOUR LTD. BOSTON, MASS. USA		
3	3	
SWITCH		
SWITCH LTD. BOSTON, MASS. USA		
4	4	
WILDER DING		
WILDER DING LTD. BOSTON, MASS. USA		
5	5	
KOMT TIJDE DAN HE		
KOMT TIJDE DAN HE LTD. BOSTON, MASS. USA		
ALBUMS		
1	1	
BRUCE SPRINGSTEEN		
BRUCE SPRINGSTEEN LTD. BOSTON, MASS. USA		
2	2	
GIJUS MEUWIS		
GIJUS MEUWIS LTD. BOSTON, MASS. USA		
3	3	
JAN SMIT		
JAN SMIT LTD. BOSTON, MASS. USA		
4	4	
ANOUK		
ANOUK LTD. BOSTON, MASS. USA		
5	5	
MICHAEL BUBLE		
MICHAEL BUBLE LTD. BOSTON, MASS. USA		

SWITZERLAND		
SINGLES		
THIS WEEK	LAST WEEK	
1	1	(MEDIA CONTROLS) MAY 2, 2005
2	2	CANDY SHOP
3	3	LET ME LOVE YOU
4	4	LIFT UP US
5	5	UN MONDE PARFAIT
6	6	DAS KLEINE KROKODIL SCHNAPPI
ALBUMS		
1	1	BRUCE SPRINGSTEEN
2	2	AVENTURA
3	3	DJ ANTOINE
4	4	LA TATIANA
5	5	Q.E.

DENMARK		
SINGLES		
WEEK	LAST WEEK	
1	1	(OFFICIAL CHARTS DENMARK) MAY 3, 2005 HVOR SMA V ER (HVOR SMA V ER LTD. BOSTON, MASS. USA)
2	2	SCARE YOURSELF (SCARE YOURSELF LTD. BOSTON, MASS. USA)
3	3	LET ME LOVE YOU (LET ME LOVE YOU LTD. BOSTON, MASS. USA)
4	4	SOUNDTRACK (SOUNDTRACK LTD. BOSTON, MASS. USA)
5	5	ALMOST HERE (ALMOST HERE LTD. BOSTON, MASS. USA)
ALBUMS		
1	N	BRUCE SPRINGSTEEN (BRUCE SPRINGSTEEN LTD. BOSTON, MASS. USA)
2	N	SIMONE (SIMONE LTD. BOSTON, MASS. USA)
3	N	RAVENONETTES (RAVENONETTES LTD. BOSTON, MASS. USA)
4	N	CARPARK NORTH (CARPARK NORTH LTD. BOSTON, MASS. USA)
5	N	JACOB ANDERSEN (JACOB ANDERSEN LTD. BOSTON, MASS. USA)

FLANDERS		
SINGLES		
WEEK	LAST WEEK	
1	17	FAME (FAME LTD. BOSTON, MASS. USA)
2	2	SWITCH (SWITCH LTD. BOSTON, MASS. USA)
3	1	CANDY SHOP (CANDY SHOP LTD. BOSTON, MASS. USA)
4	5	JE VEIET ME DUIZEND MAAL BEOGEN (LUNA LTD. BOSTON, MASS. USA)
5	5	LET ME LOVE YOU (LUNA LTD. BOSTON, MASS. USA)
ALBUMS		
1	7	BRUCE SPRINGSTEEN (BRUCE SPRINGSTEEN LTD. BOSTON, MASS. USA)
2	1	STASH (ROCK N' ROLL SHOW LTD.)
3	4	ANOUK (HOTEL NEW YORK LTD.)
4	2	ADMIRAL FREEBEE (ADMIRAL FREEBEE LTD. BOSTON, MASS. USA)
5	3	MOBY (MOBY LTD. BOSTON, MASS. USA)

IRELAND		
SINGLES		
WEEK	LAST WEEK	
1	1	(IS THIS THE WAY TO) AMARILLO (IS THIS THE WAY TO) AMARILLO LTD. BOSTON, MASS. USA
2	2	SIGNS (SIGNS LTD. BOSTON, MASS. USA)
3	3	1, 2, 3, 4 (1, 2, 3, 4 LTD. BOSTON, MASS. USA)
4	4	CANDY SHOP (CANDY SHOP LTD. BOSTON, MASS. USA)
5	5	BRUCE SPRINGSTEEN (BRUCE SPRINGSTEEN LTD. BOSTON, MASS. USA)
6	6	THE KILLERS (THE KILLERS LTD. BOSTON, MASS. USA)
7	7	AKON (AKON LTD. BOSTON, MASS. USA)
8	8	BASEMENT JAXX (BASEMENT JAXX LTD. BOSTON, MASS. USA)
9	9	50 CENT (50 CENT LTD. BOSTON, MASS. USA)

FINLAND		
SINGLES		
WEEK	LAST WEEK	
1	1	EVER-FROST REINVOUD CROONEN MEDIA
2	1	TYKKÄ RUHON ARTIST: TUOMO SIKI
3	1	LISSAA VINKUNAA HARRIS, SOPA, SUI-PEL MUSIC
4	1	SLAVE OF SATAN REINVOUD CROONEN FREEMAN
5	5	FORGIVE HER REINVOUD CROONEN THE BURN FREEDOM RECORDS
ALBUMS		
1	2	MAJJA A BURN FREEDOM MUSIC
2	1	DILVO MAJJA VILKUMAA ARTIST: MAJJA VILKUMAA
3	2	BRUCE SPRINGSTEEN WHEEL & HORN RECORDS
4	3	BRUCE SPRINGSTEEN WHEEL & HORN RECORDS
5	4	LAULUYKTE RAJATON REINVOUD CROONEN FREEMAN
6	5	TERASBOTON REINVOUD CROONEN THE BURN FREEDOM RECORDS

NEW ZEALAND		
SINGLES		
WEEK	LAST WEEK	
1	1	(PREFACE PUBLICATIONS LTD.) MOONSHINE SHANE FLYNN (NEW ZEALAND)
2	2	BEAUTIFUL SOUL JOE MCANULTY (NEW ZEALAND)
3	3	DAS KLEINE KROKODIL SCHNAPPI J. VAN NIEUWSTADT (NEW ZEALAND)
4	4	CANDY SHOP M. GIBBY (NEW ZEALAND)
5	5	LET ME LOVE YOU NABU (NEW ZEALAND)
ALBUMS		
1	1	ACK JOHNSON IN BETWEEN (NEW ZEALAND) (UNIVERSAL)
2	2	AKON THROTTLE (NEW ZEALAND) (UNIVERSAL)
3	3	MAROON 5 GOOD WITCH (NEW ZEALAND) (JIVE)
4	4	IL DIVO A NEW CASTLE (NEW ZEALAND) (JIVE)
5	5	GEMINI STEFANI LOVE AND DANCE (NEW ZEALAND) (JIVE)

POLAND		
ALBUMS		
WEEK	LAST WEEK	
1	1	LOREN ZESZ PRODUKOWANIE AUDIO VIDEO) APRIL 25, 2005
1	14	VARIOUS ARTISTS BRATE MY KUCHNA TRZY BIAŁE REKORDS
2	2	KRZYSZTOF KILJANSKI BEAT THE GAME
3	3	STANISLAW SOYKA JAK PŁOĆ ? - TRZYSTA SZMATA A A J (WARSZAWA) - EN
4	4	VARIOUS ARTISTS TRZY BIAŁE REKORDS
5	5	MACIEJ J. MAŁENCZUK PROMIENI WYJAZD POLSKI RAZ
6	6	POKANOTAZ KUCHNA, BIAŁA PŁYTA I DŁUGI
7	7	KOMBI CIEKAWY, CIEKAWY
8	8	VARIOUS ARTISTS THE BEST SMOOTH EVER EP
9	9	MOSEY WIELKI, WIELKI
10	10	VARIOUS ARTISTS GŁÓW KUCHNI WYJAZD I CIEKAWY

EURO

EUROCHARTS

SINGLE SALES

SUPPLEMENTAL CHARTS COMPILED BY BILLBOARD FROM THE NATIONAL SINGLE AND ALBUM SALES CHARTS OF 35 EUROPEAN COUNTRIES.
MAY 14, 2005

WEEK	ARTIST	TITLE	WEEKS ON CHART
1	CANDY SHOP	IN THE CITY (EUROPE)	1
2	LET ME LOVE YOU	AMOR (EUROPE)	2
3	LET ME LOVE YOU	AMOR (EUROPE)	3
4	LET ME LOVE YOU	AMOR (EUROPE)	4
5	LET ME LOVE YOU	AMOR (EUROPE)	5
6	LET ME LOVE YOU	AMOR (EUROPE)	6
7	LET ME LOVE YOU	AMOR (EUROPE)	7
8	LET ME LOVE YOU	AMOR (EUROPE)	8
9	LET ME LOVE YOU	AMOR (EUROPE)	9
10	LET ME LOVE YOU	AMOR (EUROPE)	10
11	LET ME LOVE YOU	AMOR (EUROPE)	11
12	LET ME LOVE YOU	AMOR (EUROPE)	12
13	LET ME LOVE YOU	AMOR (EUROPE)	13
14	LET ME LOVE YOU	AMOR (EUROPE)	14
15	LET ME LOVE YOU	AMOR (EUROPE)	15
16	LET ME LOVE YOU	AMOR (EUROPE)	16

ALBUMS

WEEK	ARTIST	TITLE	WEEKS ON CHART
1	BRUCE SPRINGSTEEN	REBELS & OUTLAW	1
2	50 CENT	THE MASSAGE INTERSCOPE	2
3	MICHAEL BUBLE	IT'S TIME	3
4	GREEN DAY	21ST CENTURY ROMANCE	4
5	AKON	THROTTLE AND SHUTTER	5
6	WIP SIND HELDEN	WIE HIER AN BLAU (EUROPE)	6
7	MO'NIE	MO'NIE	7
8	BASEMENT JAMX	THE FINEST & MOST	8
9	BOESSE ONKELZ	LET'S REMEMBER US	9
10	PATRICE	ME TO HANA	10
11	KEANE	NOTES AND FABLES (EUROPE)	11
12	JOHN STEPHAN	JOHN STEPHAN	12
13	TONY CHRISTIE	INTERVIEW COLLECTION (EUROPE)	13
14	MYLENE FARMER	MYLENE FARMER	14
15	EELS	BLUING CLOUDS AND OTHER REVELATIONS (EUROPE)	15

RADIO AIRPLAY

WEEK	ARTIST	TITLE	WEEKS ON CHART
1	LET ME LOVE YOU	AMOR (EUROPE)	1
2	RICH GIRL	CHICKEN FRY (EUROPE)	2
3	BOULEVARD OF BROKEN DREAMS	CHICKEN FRY (EUROPE)	3
4	SHIVER	WINTER (EUROPE)	4
5	SPEED OF SOUND	WINTER (EUROPE)	5
6	IF THERE'S ANY JUSTICE	WINTER (EUROPE)	6
7	DON'T PLUNK WITH MY HEART	WINTER (EUROPE)	7
8	CHILL	WINTER (EUROPE)	8
9	BAID DAY	WINTER (EUROPE)	9
10	SIGNS	WINTER (EUROPE)	10
11	CANDY SHOP	WINTER (EUROPE)	11
12	CAUGHT UP	WINTER (EUROPE)	12
13	LOVELY NO MORE	WINTER (EUROPE)	13
14	SOMETHING YOU CAN'T MAKE IT ON	WINTER (EUROPE)	14
15	HEAVY ON MY HEART	WINTER (EUROPE)	15

SALES DATA COMPILED BY



Billboard

ALBUMS

MAY 14 2005

TOP JAZZ

WEEK	ARTIST	TITLE	WEEKS ON CHART
1	MICHAEL BUBLE	IT'S TIME	1
2	MADELINE PEYROUX	CAROLINE (EUROPE)	2
3	CHRIS BOTTI	THE END OF THE ROAD (EUROPE)	3
4	DIANA KRALL	THE END OF THE ROAD (EUROPE)	4
5	VARIOUS ARTISTS	THE END OF THE ROAD (EUROPE)	5
6	HARRY CONNICK, JR.	THE END OF THE ROAD (EUROPE)	6
7	TORND GUSTAVSEN TRIO	THE END OF THE ROAD (EUROPE)	7
8	DAVID SANDOR	THE END OF THE ROAD (EUROPE)	8
9	JANE MONHEIT	THE END OF THE ROAD (EUROPE)	9
10	VARIOUS ARTISTS	THE END OF THE ROAD (EUROPE)	10
11	RENEE OLSTAD	THE END OF THE ROAD (EUROPE)	11
12	DAVE HOLLAND BIG BAND	THE END OF THE ROAD (EUROPE)	12
13	BILLIE HOLIDAY	THE END OF THE ROAD (EUROPE)	13
14	KERMIT RUFFINS WITH THE REBIRTH BRASS BAND	THE END OF THE ROAD (EUROPE)	14
15	THE DIRTY DOZEN BRASS BAND	THE END OF THE ROAD (EUROPE)	15
16	YELLOW JACKETS	THE END OF THE ROAD (EUROPE)	16
17	LINDA RONSTADT	THE END OF THE ROAD (EUROPE)	17
18	DR. JOHN	THE END OF THE ROAD (EUROPE)	18
19	LOUIS PRIMA - KEELY SMITH	THE END OF THE ROAD (EUROPE)	19
20	JOHN PIZZARELLI	THE END OF THE ROAD (EUROPE)	20
21	VARIOUS ARTISTS	THE END OF THE ROAD (EUROPE)	21
22	LOS HOMBRAS CALIENTES (VINNY MAYFIELD, BILL SUMMERS, JIMMY L. SMITH, AND OTHERS)	THE END OF THE ROAD (EUROPE)	22
23	LOUIS ARMSTRONG	THE END OF THE ROAD (EUROPE)	23
24	KEELY SMITH	THE END OF THE ROAD (EUROPE)	24
25	CHARLES LLOYD	THE END OF THE ROAD (EUROPE)	25

TOP CLASSICAL

WEEK	ARTIST	TITLE	WEEKS ON CHART
1	YO-YO MA, THE SIKU, RUDOLPH ENSEMBLE	THE SIKU	1
2	THE S BROWNS	THE S BROWNS	2
3	ANDRE RIEU	ANDRE RIEU	3
4	SOUNDTRACK	SOUNDTRACK	4
5	SOUNDTRACK	SOUNDTRACK	5
6	JOSHUA BELL	JOSHUA BELL	6
7	NORMAN TABBERNACE ORCHESTRA	NORMAN TABBERNACE ORCHESTRA	7
8	HELENE GRIMAUD	HELENE GRIMAUD	8
9	ANGELA GHEORGHIU	ANGELA GHEORGHIU	9
10	LANG LANG & MARINUS THEATRO ORCHESTRA (GERGON)	LANG LANG & MARINUS THEATRO ORCHESTRA (GERGON)	10
11	YO-YO MA WITH ANTIPODAS ORCHESTRA (HOPKINS)	YO-YO MA WITH ANTIPODAS ORCHESTRA (HOPKINS)	11
12	ANDRE RIEU	ANDRE RIEU	12
13	HANDEL AND HAYDN SOCIETY CHORUS GRANT LLEWELLYN	HANDEL AND HAYDN SOCIETY CHORUS GRANT LLEWELLYN	13
14	ANONYMOUS 4	ANONYMOUS 4	14
15	SAN FRANCISCO SYMPHONY (THOMAS)	SAN FRANCISCO SYMPHONY (THOMAS)	15
16	RENE FLEMING ORCHESTRA OF THE AGE OF ENLIGHTENMENT (BOULT)	RENE FLEMING ORCHESTRA OF THE AGE OF ENLIGHTENMENT (BOULT)	16
17	YUNDI	YUNDI	17
18	CHIEF OF THE POLICE	CHIEF OF THE POLICE	18
19	THE BIRMINGHAM SYMPHONY (RATTLE)	THE BIRMINGHAM SYMPHONY (RATTLE)	19
20	ANONYMOUS 4	ANONYMOUS 4	20
21	VARIOUS ARTISTS	VARIOUS ARTISTS	21
22	RICHARD JAMES	RICHARD JAMES	22
23	BRYAN ELLIS, MALCOLM MARTINEAU	BRYAN ELLIS, MALCOLM MARTINEAU	23
24	ROLANDO VILLAZON	ROLANDO VILLAZON	24

TOP CONTEMPORARY JAZZ

WEEK	ARTIST	TITLE	WEEKS ON CHART
1	KENNY G	THE END OF THE ROAD (EUROPE)	1
2	VARIOUS ARTISTS	THE END OF THE ROAD (EUROPE)	2
3	MARCUS MILLER	THE END OF THE ROAD (EUROPE)	3
4	BOBBY CALDWELL	THE END OF THE ROAD (EUROPE)	4
5	JAMIE CULLUM	THE END OF THE ROAD (EUROPE)	5
6	PAUL TAYLOR	THE END OF THE ROAD (EUROPE)	6
7	VICTOR WOOTEN	THE END OF THE ROAD (EUROPE)	7
8	ACQUATIC ALCEMY	THE END OF THE ROAD (EUROPE)	8
9	KENNY G	THE END OF THE ROAD (EUROPE)	9
10	JEFF LORBER	THE END OF THE ROAD (EUROPE)	10
11	GEORGE DUKE	THE END OF THE ROAD (EUROPE)	11
12	PAT METHENY GROUP	THE END OF THE ROAD (EUROPE)	12
13	CHRIS BOTTI	THE END OF THE ROAD (EUROPE)	13
14	STEVE COLE	THE END OF THE ROAD (EUROPE)	14
15	MATT BIANCO FEATURING BASIA	MATT BIANCO FEATURING BASIA	15
16	KEIKO MATSU	KEIKO MATSU	16
17	UNION KNIGHTS	UNION KNIGHTS	17
18	BONEY JAMES	BONEY JAMES	18
19	NORMAN BROWN	NORMAN BROWN	19
20	VARIOUS ARTISTS	VARIOUS ARTISTS	20
21	VARIOUS ARTISTS	VARIOUS ARTISTS	21
22	VARIOUS ARTISTS	VARIOUS ARTISTS	22
23	DAVE KOZ	DAVE KOZ	23
24	WAYMAN TISDALE	WAYMAN TISDALE	24
25	PAMELA WILLIAMS	PAMELA WILLIAMS	25

TOP CLASSICAL CROSSOVER

WEEK	ARTIST	TITLE	WEEKS ON CHART
1	YO-YO MA	YO-YO MA	1
2	JOSH GROBAN	JOSH GROBAN	2
3	ANDREA BOCELLI	ANDREA BOCELLI	3
4	ROMAN TYNAN	ROMAN TYNAN	4
5	FRANCOIS	FRANCOIS	5
6	LONDON SYMPHONY ORCHESTRA (WILLIAMS)	LONDON SYMPHONY ORCHESTRA (WILLIAMS)	6
7	SARAH BRIGHAM	SARAH BRIGHAM	7
8	BOND	BOND	8
9	SARAH BRIGHAM	SARAH BRIGHAM	9
10	YO-YO MA	YO-YO MA	10
11	YO-YO MA	YO-YO MA	11
12	ANDRE RIEU	ANDRE RIEU	12
13	HAYDEN WESTERDA	HAYDEN WESTERDA	13
14	TAN TUNG FEATURING ITZHAK PERLMAN	TAN TUNG FEATURING ITZHAK PERLMAN	14
15	STING QUARTET	STING QUARTET	15
16	LUCA MICARELLI	LUCA MICARELLI	16
17	THE IRISH TENORS	THE IRISH TENORS	17
18	CHANTICLEER WITH BISHOP YVETTE FLUNDER	CHANTICLEER WITH BISHOP YVETTE FLUNDER	18
19	BOND	BOND	19
20	THE TEN TENSORS	THE TEN TENSORS	20
21	CHANTICLEER WITH BISHOP YVETTE FLUNDER	CHANTICLEER WITH BISHOP YVETTE FLUNDER	21
22	CHANTICLEER WITH BISHOP YVETTE FLUNDER	CHANTICLEER WITH BISHOP YVETTE FLUNDER	22
23	CHANTICLEER WITH BISHOP YVETTE FLUNDER	CHANTICLEER WITH BISHOP YVETTE FLUNDER	23
24	CHANTICLEER WITH BISHOP YVETTE FLUNDER	CHANTICLEER WITH BISHOP YVETTE FLUNDER	24
25	CHANTICLEER WITH BISHOP YVETTE FLUNDER	CHANTICLEER WITH BISHOP YVETTE FLUNDER	25

MAY
14
2005



VIDEO

TOP DVD SALES				Principal Performers	
WEEK	LAST WEEK	TITLE	ARTIST / LABEL / DISTRIBUTING LABEL & NUMBER (PRICE)	WEEKS ON CHART	WEEKS ON CHART
1	NEW	MEET THE FOCKERS (WIDESCREEN)	Ben Stiller/Robert De Niro COLUMBIA TRISTAR HOME ENTERTAINMENT 2004 (19.98)	1	1
2	NEW	MEET THE FOCKERS (PAN & SCAN)	Ben Stiller/Robert De Niro COLUMBIA TRISTAR HOME ENTERTAINMENT 2004 (19.98)	1	1
3	1	OCEAN'S TWELVE	George Clooney/Brad Pitt WARNER BROS. VIDEO 2004 (17.98)	10	10
4	NEW	HOUSE OF FLYING DAGGERS	Zhang Ziyi COLUMBIA TRISTAR HOME ENTERTAINMENT 2004 (19.98)	1	1
5	3	THE INCREDIBLES (PAN & SCAN)	Anastasia WALT DISNEY HOME ENTERTAINMENT 2004 (19.98)	10	10
6	2	SIDEWAYS (WIDESCREEN)	Paul Giamatti/Thomas Haden Church COLUMBIA TRISTAR HOME ENTERTAINMENT 2004 (19.98)	10	10
7	4	HOTEL RWANDA	Don Cheadle WARNER BROS. VIDEO 2004 (19.98)	10	10
8	NEW	MEET THE PARENTS (BONUS EDITION) (WIDESCREEN)	Ben Stiller/Robert De Niro COLUMBIA TRISTAR HOME ENTERTAINMENT 2004 (19.98)	1	1
9	NEW	MEET THE PARENTS (BONUS EDITION)	Ben Stiller/Robert De Niro COLUMBIA TRISTAR HOME ENTERTAINMENT 2004 (19.98)	1	1
10	5	THE INCREDIBLES (PAN & SCAN)	Anastasia WALT DISNEY HOME ENTERTAINMENT 2004 (19.98)	10	10
11	6	SPANGULSH	Adam Sandler/Tony Danza COLUMBIA TRISTAR HOME ENTERTAINMENT 2004 (19.98)	10	10
12	NEW	GARFIELD THE MOVIE	Gregory Meyer/Jennifer Love Hewitt WARNER BROS. VIDEO 2004 (19.98)	1	1
13	11	FORREST GUMP (SPECIAL EDITION)	Tom Hanks WARNER BROS. VIDEO 2004 (19.98)	10	10
14	NEW	BIRTH	Nicole Kidman/Lauren Bacall WARNER BROS. VIDEO 2004 (19.98)	1	1
15	NEW	PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL	Johney Depp/Owens Blythe WARNER BROS. VIDEO 2004 (19.98)	1	1
16	NEW	THE DAY AFTER TOMORROW (WIDESCREEN)	Dennis Quaid/Jake Gyllenhaal WARNER BROS. VIDEO 2004 (19.98)	1	1
17	NEW	FILIP FILIP: COLLECTOR'S EDITION	John Travolta/Samuel L. Jackson WARNER BROS. VIDEO 2004 (19.98)	1	1
18	7	ELEKTRA (WIDESCREEN)	Jennifer Garner/Goran Visnjic COLUMBIA TRISTAR HOME ENTERTAINMENT 2004 (19.98)	10	10
19	12	TITANIC	Leonardo DiCaprio/Kate Winslet WARNER BROS. VIDEO 2004 (19.98)	10	10
20	10	FINDING NEVERLAND	Johney Depp/Kate Winslet WARNER BROS. VIDEO 2004 (19.98)	10	10
21	NEW	KIX (UNCENSORED UNRATED DIRECTOR'S CUT)	Van Dessel WARNER BROS. VIDEO 2004 (19.98)	1	1
22	NEW	STAR WARS EPISODE I: THE PHANTOM MENACE	Liam Neeson/Ewan McGregor WARNER BROS. VIDEO 2004 (19.98)	1	1
23	NEW	MAN ON FIRE	Denzel Washington WARNER BROS. VIDEO 2004 (19.98)	1	1
24	NEW	FINCHES BRIDE	Cary Elwes/Robin Wright WARNER BROS. VIDEO 2004 (19.98)	1	1
25	15	NAPOLEON DYNAMITE	Jon Heder WARNER BROS. VIDEO 2004 (19.98)	10	10

TOP VHS SALES				Principal Performers	
WEEK	LAST WEEK	TITLE	ARTIST / LABEL / DISTRIBUTING LABEL & NUMBER (PRICE)	WEEKS ON CHART	WEEKS ON CHART
1	NEW	MEET THE FOCKERS	Ben Stiller/Robert De Niro COLUMBIA TRISTAR HOME VIDEO 2004 (19.98)	1	1
2	5	THE INCREDIBLES	Anastasia WALT DISNEY HOME VIDEO 2004 (19.98)	10	10
3	1	DONNA THE EXPLODER: DOB SISTER DONNA	Donna WARNER BROS. VIDEO 2004 (19.98)	1	1
4	3	THE SPONGEBOB SQUAREPANTS MOVIE	Matthew Lillard WARNER BROS. VIDEO 2004 (19.98)	10	10
5	2	DONNA THE EXPLODER: CATCH THE STAR	Donna WARNER BROS. VIDEO 2004 (19.98)	1	1
6	10	THOMAS & FRIENDS: 1000th CELEBRATION	Alfred WARNER BROS. VIDEO 2004 (19.98)	1	1
7	7	BARBIE: FAIRYTOPIA	Loree Lough WARNER BROS. VIDEO 2004 (19.98)	10	10
8	11	SHARK TALE	Shane Black WARNER BROS. VIDEO 2004 (19.98)	10	10
9	6	BANNEY LETS GO TO THE FARM	Ben Stiller WARNER BROS. VIDEO 2004 (19.98)	10	10
10	8	BARNEY (SPECIAL EDITION)	Ben Stiller WARNER BROS. VIDEO 2004 (19.98)	10	10
11	13	FAT ALBERT	Jeff Foxworthy WARNER BROS. VIDEO 2004 (19.98)	10	10
12	9	GARFIELD THE MOVIE	Gregory Meyer/Jennifer Love Hewitt WARNER BROS. VIDEO 2004 (19.98)	10	10
13	14	MAX & RUBY SPINNING FOR MAX & RUBY	Max & Ruby WARNER BROS. VIDEO 2004 (19.98)	10	10
14	11	DONNA THE EXPLODER: SALLY PINE	Donna WARNER BROS. VIDEO 2004 (19.98)	10	10
15	17	SCOOBY DOO 2: MONSTER UNLEASHED	Scottie Doo WARNER BROS. VIDEO 2004 (19.98)	10	10
16	15	ALPHONSO SCOOBY DOO	Alphonso WARNER BROS. VIDEO 2004 (19.98)	10	10
17	12	MILLY & N	Milly & N WARNER BROS. VIDEO 2004 (19.98)	10	10
18	16	DONNA THE EXPLODER: CITY OF LOST TOYS	Donna WARNER BROS. VIDEO 2004 (19.98)	10	10
19	18	DONNA THE EXPLODER: HOTTIE HOTTIE	Donna WARNER BROS. VIDEO 2004 (19.98)	10	10
20	19	THOMAS THE TANK ENGINE & FRIENDS	Thomas WARNER BROS. VIDEO 2004 (19.98)	10	10
21	22	BARNEY MAGNETON	Barney WARNER BROS. VIDEO 2004 (19.98)	10	10
22	23	BLUES BLUES: BLUES BOYS LIVE IN DAY	Blues Boys WARNER BROS. VIDEO 2004 (19.98)	10	10
23	24	CHAMPION: THE GREAT LUFFALO ANATOMY	Champion WARNER BROS. VIDEO 2004 (19.98)	10	10
24	25	BARNEY MEETS THE STAGIONS	Barney WARNER BROS. VIDEO 2004 (19.98)	10	10

TOP VIDEO GAME RENTALS				Principal Performers	
WEEK	LAST WEEK	TITLE	ARTIST / LABEL / DISTRIBUTING LABEL & NUMBER (PRICE)	WEEKS ON CHART	WEEKS ON CHART
1	NEW	MEET THE FOCKERS	Ben Stiller/Robert De Niro COLUMBIA TRISTAR HOME VIDEO 2004 (19.98)	1	1
2	1	OCEAN'S TWELVE	George Clooney/Brad Pitt WARNER BROS. VIDEO 2004 (19.98)	10	10
3	2	SPANGULSH	Adam Sandler/Tony Danza COLUMBIA TRISTAR HOME VIDEO 2004 (19.98)	10	10
4	3	SIDEWAYS	Paul Giamatti/Thomas Haden Church COLUMBIA TRISTAR HOME VIDEO 2004 (19.98)	10	10
5	4	HOTEL RWANDA	Don Cheadle WARNER BROS. VIDEO 2004 (19.98)	10	10
6	5	ELEKTRA	Jennifer Garner/Goran Visnjic COLUMBIA TRISTAR HOME VIDEO 2004 (19.98)	10	10
7	6	FINDING NEVERLAND	Johney Depp/Kate Winslet WARNER BROS. VIDEO 2004 (19.98)	10	10
8	7	AFTER THE SUNSET	Adam Sandler/Tony Danza COLUMBIA TRISTAR HOME VIDEO 2004 (19.98)	10	10
9	8	LADDER 49	Adam Sandler/Tony Danza COLUMBIA TRISTAR HOME VIDEO 2004 (19.98)	10	10
10	NEW	THE INCREDIBLES	Anastasia WALT DISNEY HOME VIDEO 2004 (19.98)	1	1

TOP VIDEO GAME RENTALS				Principal Performers	
WEEK	LAST WEEK	TITLE	ARTIST / LABEL / DISTRIBUTING LABEL & NUMBER (PRICE)	WEEKS ON CHART	WEEKS ON CHART
1	1	PS2: MIDNIGHT CLUB 3: OUR EDITION	Midnight Club 3 WARNER BROS. VIDEO 2004 (19.98)	10	10
2	2	PS2: MIDNIGHT CLUB 3: OUR EDITION	Midnight Club 3 WARNER BROS. VIDEO 2004 (19.98)	10	10
3	3	PS2: MIDNIGHT CLUB 3: OUR EDITION	Midnight Club 3 WARNER BROS. VIDEO 2004 (19.98)	10	10
4	4	PS2: MIDNIGHT CLUB 3: OUR EDITION	Midnight Club 3 WARNER BROS. VIDEO 2004 (19.98)	10	10
5	5	PS2: MIDNIGHT CLUB 3: OUR EDITION	Midnight Club 3 WARNER BROS. VIDEO 2004 (19.98)	10	10
6	6	PS2: MIDNIGHT CLUB 3: OUR EDITION	Midnight Club 3 WARNER BROS. VIDEO 2004 (19.98)	10	10
7	7	PS2: MIDNIGHT CLUB 3: OUR EDITION	Midnight Club 3 WARNER BROS. VIDEO 2004 (19.98)	10	10
8	8	PS2: MIDNIGHT CLUB 3: OUR EDITION	Midnight Club 3 WARNER BROS. VIDEO 2004 (19.98)	10	10
9	9	PS2: MIDNIGHT CLUB 3: OUR EDITION	Midnight Club 3 WARNER BROS. VIDEO 2004 (19.98)	10	10
10	10	PS2: MIDNIGHT CLUB 3: OUR EDITION	Midnight Club 3 WARNER BROS. VIDEO 2004 (19.98)	10	10

LUNCH PAD

TOP HEATSEEKERS				Principal Performers	
WEEK	LAST WEEK	ARTIST	ALBUM / LABEL / DISTRIBUTING LABEL & NUMBER (PRICE)	WEEKS ON CHART	WEEKS ON CHART
1	2	HAWTHORNE HEIGHTS	The Silence In Black And White WARNER BROS. RECORDS 2004 (19.98)	10	10
2	1	GREATEST HITS	Your Rebel To Anything WARNER BROS. RECORDS 2004 (19.98)	10	10
3	NEW	ACCEPTANCE	Phantom WARNER BROS. RECORDS 2004 (19.98)	1	1
4	NEW	PORCUPINE TREE	Deciding WARNER BROS. RECORDS 2004 (19.98)	1	1
5	NEW	ADVENTURA	Good Project WARNER BROS. RECORDS 2004 (19.98)	1	1
6	3	JEFF BATES	Rainbow Man WARNER BROS. RECORDS 2004 (19.98)	10	10
7	5	BLOC PARTY	Silent Alarm WARNER BROS. RECORDS 2004 (19.98)	10	10
8	13	CELTIC WOMAN	Celtic Woman WARNER BROS. RECORDS 2004 (19.98)	10	10
9	4	DAMIAN RICE	O WARNER BROS. RECORDS 2004 (19.98)	10	10
10	7	VICENTE FERNANDEZ	Mis Corridos Conientes WARNER BROS. RECORDS 2004 (19.98)	10	10
11	6	AMOS LEE	Amos Lee WARNER BROS. RECORDS 2004 (19.98)	10	10
12	11	KURT COBAIN PROJECT	One Church WARNER BROS. RECORDS 2004 (19.98)	10	10
13	NEW	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	Baby Einstein: Lullaby Classics WARNER BROS. RECORDS 2004 (19.98)	1	1
14	17	ZOEGLIRL	Room To Breathe WARNER BROS. RECORDS 2004 (19.98)	10	10
15	NEW	SHOOTER JENNINGS	Put The O Back In Country WARNER BROS. RECORDS 2004 (19.98)	1	1
16	14	RISE AGAIN	Siren Song Of The Counter Culture WARNER BROS. RECORDS 2004 (19.98)	10	10
17	15	ANA BARBARA JENNIFER PENA	Confessions WARNER BROS. RECORDS 2004 (19.98)	10	10
18	16	CAFE TABUJA	Un Vase WARNER BROS. RECORDS 2004 (19.98)	10	10
19	18	NATALIE GRANT	Awaken WARNER BROS. RECORDS 2004 (19.98)	10	10
20	NEW	MISSISSIPPI MASS CHOIR	Not By Might, Nor By Power WARNER BROS. RECORDS 2004 (19.98)	1	1
21	27	THE ANGARE FIRE	Funeral WARNER BROS. RECORDS 2004 (19.98)	10	10
22	19	MUSE	Abolition WARNER BROS. RECORDS 2004 (19.98)	10	10
23	18	LOUIS XIV	The Best Little Secrets Are Kept WARNER BROS. RECORDS 2004 (19.98)	10	10
24	20	THE JOHN BUTLER TRIO	Sunrise Over Sea WARNER BROS. RECORDS 2004 (19.98)	10	10
25	21	RAY LAMONTAGNE	Trouble WARNER BROS. RECORDS 2004 (19.98)	10	10
26	22	OLGA TANG	Same I'd's Different Day WARNER BROS. RECORDS 2004 (19.98)	10	10
27	23	TEG AND SARA	Una Nueva Mujer WARNER BROS. RECORDS 2004 (19.98)	10	10
28	24	JOAN MARCUS	No Jealous WARNER BROS. RECORDS 2004 (19.98)	10	10
29	25	MATISYAHU	Live At Shibus WARNER BROS. RECORDS 2004 (19.98)	10	10
30	26	JEM	Finally Woken WARNER BROS. RECORDS 2004 (19.98)	10	10
31	27	DJ TEPEHUAHUES	Duranguense Mix 2004 WARNER BROS. RECORDS 2004 (19.98)	10	10
32	28	SINAI BEACH	Immersed WARNER BROS. RECORDS 2004 (19.98)	10	10
33	29	SLIGHTLY STOOPID	Closer To The Sun WARNER BROS. RECORDS 2004 (19.98)	10	10
34	30	DECEMBERISTS	Picnic WARNER BROS. RECORDS 2004 (19.98)	10	10
35	31	SUPERCHICK	Beauty From Pain WARNER BROS. RECORDS 2004 (19.98)	10	10
36	32	SPATIALFEEL	Stop Doing Bad Things WARNER BROS. RECORDS 2004 (19.98)	10	10
37	33	J. MOSES	Strange And Beautiful WARNER BROS. RECORDS 2004 (19.98)	10	10
38	34	ADJALING	The J Moss Project WARNER BROS. RECORDS 2004 (19.98)	10	10
39	35	PHILLIPS, CRAIG AND DEAN	Caramo WARNER BROS. RECORDS 2004 (19.98)	10	10
40	36	CORROSION OF CONFORMITY	Let The Worshippers Arise WARNER BROS. RECORDS 2004 (19.98)	10	10
41	37	CIRCA SURVIVE	In The Arms Of God WARNER BROS. RECORDS 2004 (19.98)	10	10
42	38	MICHAEL STAMPEY	Jubilee WARNER BROS. RECORDS 2004 (19.98)	10	10
43	39	STEREOLAB	The Songbook Of Misch WARNER BROS. RECORDS 2004 (19.98)	10	10
44	40	M. E. L.	Oscillate From The Anti-Sun WARNER BROS. RECORDS 2004 (19.98)	10	10
45	41	FALL OUT BOY	Aurifer WARNER BROS. RECORDS 2004 (19.98)	10	10
46	42	UNDEROATH	Take This To Your Grave WARNER BROS. RECORDS 2004 (19.98)	10	10
47	43	JOAN SEBASTIAN	They're Only Chasing Safety WARNER BROS. RECORDS 2004 (19.98)	10	10
48	44	CAESARS	Inventario WARNER BROS. RECORDS 2004 (19.98)	10	10

With British crown hat, Hales at the helm, Aquilino's string and piano-laced U.S. debut, "The Best of Aquilino" (Real Gone Music/Columbia) bows at No. 38 on Top Heatseekers. Discover artists making their inaugural Billboard debut on the Heatseekers chart. See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

ADWEEK MAGAZINES

are proud to present
the First Annual

BUZZ AWARDS

For Excellence
In Integrating
Brands
and Media

Branded Entertainment is fast becoming one of the hottest ways to target consumers. In fact, 63% of 118 advertising executive members of the Association of National Advertisers say their companies use some form of branded entertainment. Whether it is to align their products with relevant content, or provide their product with a stronger emotional connection with the consumer, one thing is certain—for those doing it well, the brand invades the pop-culture consciousness.

CALL FOR ENTRIES DEADLINE:

Submissions must be received by **May 13, 2005.**

ENTER NOW AT

www.adweek.com/buzz

Submit your best work in one or more of the following categories:

- 1) Advertainment (promotainment)
- 2) Content sponsorship
- 3) Film/movie product placement
- 4) Gaming product placement
- 5) Internet
- 6) Music
- 7) Print
- 8) Sports
- 9) TV product placement
- 10) Wireless promotion
- 11) Integrated campaign (includes three or more elements from categories 1-10 and 12)
- 12) Other

Finalists will be notified on or about May 31. A winner per category and one Grand Prize winner will be honored at Promax/BDA in New York on June 23.

in association with



For entry forms, rules and a description of contest categories, visit **www.adweek.com/buzz** or contact jrudolf@adweek.com with questions.

Silver Clio Statuette:
Now with built-in 40 gigs of storage and an
underwater 5 megapixel spy cam with night vision.

What's Next? The 2005 Clio Festival in South Beach, May 21-24
Where advertising, entertainment and innovation meet.

Register Now!

Early registration offer ends soon

www.CLIOinnovation.com

Questions? 1.212.683.4300



Influence the Influencers

"**Billboard** is the only industry magazine that I trust – because it's truthful and honest."

Antonio "L.A." Reid
Chairman, Island Def Jam Music Group

Island Def Jam's roster features such best-selling, chart-topping, award-winning megastars as Ashanti, Ben Jovi, Mariah Carey, Melissa Etheridge, PJ Harvey, Hootie & the Blowfish, Ja Rule, Jay-Z, the Killers, LL Cool J, Ludacris, Christina Milian, the Bravery, 112, Sum 41, and Kanye West.



Who reads Billboard? It's people like Island Def Jam Chairman L.A. Reid – the imaginative minds and savvy businessmen and women who create buzz, build brands and start trends. In fact, according to Harvey Research, 73% of all **Billboard** readers influence consumer purchasing decisions such as what CDs to buy, what clothes to wear and what concerts to see.

With 71% of all readers in a management position or higher, the revamped, re-energized and redesigned **Billboard** gives advertisers access to an affluent and elusive group of thought leaders—artists, media, marketers, executives, trendsetters, retailers and consumers who can help create the tipping point for your brand.

And stay tuned for the relaunch of **Billboard.com** & **Billboard.biz** and the birth of **Billboard Mobile**.

introducing the new... **Billboard**

To advertise: Joe Gagliano 646.654.4627 • jgagliano@billboard.com • To subscribe: www.billboard.biz/subscribe

Latin Acts Bring Miami Heat

Stars, trend-setters and the music industry's top movers and shakers were on hand at the 2005 Billboard Latin Music Conference & Awards presented by Heineken at the Hotel InterContinental in Miami. The 16th annual confab ended on a stellar note with the televised awards show on the Telemundo network, which garnered its highest ratings yet.



LATIN CONFERENCE IN MOTION

DATE
April 25-28, 2005

LOCATION
Hotel InterContinental, Miami

SPONSOR
Heineken

OTHER PANELISTS
Diego Aguilar, Nielsen; Hector Corporan, XM; Abbe Frank, Nielsen; Regla Gonzalez, Music Choice; Eddy Laca, Universal; Riergo Lopes, EMI; Shirley Maldonado, Sirius; Marya Meyer, Laras; Flavio Morales, mun2; Brad Navin, The Orchard; Mayra Navarez, Navarez Communications; Gregg Ogorzalec, Napster; Carlos Perez, Sony BMG; Susan Roberts, UMVD; Miguel Sierra, emusiclatino.com; Nancy Wagner, Nielsen; Les Watkins, MusicReports



▲ LARRY
Larry, owner of production team Larry, is featured in the video for the "Model of Repetition" duo Wain & Vender at the "Production in Motion" panel, sponsored by the music network.

▲ TOP
The MTV pre- and post-party featured performances by Delfino, Richie Ramon, Purburns and G3. Planned at the party are MTV's *Suavemente*, hosted by Ivonne Cardenas and Jerry.

MIDDLE
Title sponsor Heineken hosted the Heineken Happy Hour with Billboard Latin hosts. From left, *Billboard* Magazine, Angie del Real and Elfin Barrios.

BOTTOM
Hosted at the "Rock! Miami" panel are, from left, *Crowded* Mark Pires, *Billboard* Lita Cobo, *EMI Music Publishing* Latin America's Nestor Canosa, *Sony/TV Music Publishing* Latin America's Jorge Pagan, *Universal Records* Juan Robertson and *Wain Entertainment* Lita Cobo.

INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

For more INSIDE TRACK go to www.billboard.com/biz

STONES FOR THE ROAD

Details of an upcoming Rolling Stones tour and an album of new material for Virgin are expected to be announced May 10 in New York. Track hears that the Stones will perform a handful of songs at the Upper West Side press conference, a portion of which may be broadcast live.

The Stones recorded songs for the new album in Paris with producer Don Was (Billboard.com, Dec. 9, 2004) and additional songs this spring in New York. The set, due this summer, is the group's first studio album in eight years.

Michael Cohl will again produce the Stones tour worldwide, and the band is expected to play theaters, arenas and stadiums. The last Stones tour (2002-2003) grossed just under \$300 million from 116 dates, according to Billboard Boxscore.

—Ray Waddell



Scissor fans are enjoying band member Ana Matronic's guest spot on the new *New Order* album. —Keith Caulfield

ROCKIN' THE MOUSE

Van Halen and Disneyland are rumored to be hooking up. To coincide with the Anaheim, Calif., park's 50th anniversary, its Space Mountain ride will reopen in July after years of refurbishment. It will be called Space Mountain by Day and Rock It Mountain by night, and sources say the "twilight ride" will have a soundtrack provided by Van Halen.

—Keith Caulfield

POD PLAY AT BMI

BMI will announce Sept. 9 that it is jumping on the podcasting bandwagon. The performing-rights licensing agency is developing a podcast that will feature the unsigned acts it represents—a virtual showcase, if you will. The podcast will be available on the BMI Web site and pushed out to music brands through its newsletter and e-mail blasts.

—Anthony Bruno

THE LATEST MERGER

Track tried last week to contact Maarten Steinkamp. Sony BMG Music Entertainment president for Continental Europe, for his comments on the company's performance during the first quarter, but he was missing in action. However, the Dutch-born exec had the best excuse of all—he was getting married. Track offers its best wishes to Steinkamp and his wife, Laura.

—Emmanuel Legrand

Executive TURN OF TABLE

EDITED BY SARAH HAN

REGGAE COMPANIES: Warner Strategic Marketing in Los Angeles promotes **Mithra Enami** to VP of custom product. She was director of sales and strategic marketing.

Universal Motown Records: Group in Santa Monica, Calif., names **Dave Downey** national director of rock promotion. He was director of rock at A&R Access.

Buena Vista Music Group in Burbank, Calif., elevates **Cary Prince** to VP and **Susan Kim** to director of BMVG International. Prince was executive director, and Kim was manager.

Concord Music Group in Beverly Hills, Calif., appoints **John Baldi** VP of music publishing and licensing. He was creative director of A&R at Mosaic Music Publishing.

RCA Music Group in New York names **Samantha Lecca** VP of video production. She was VP of video production at Arista Records.

MUSIC VIDEO: MTV in New York promotes **Rachel Baumgarten** to VP of integrated marketing. It also names **Catherine Balsam-Schwab** senior director of integrated marketing. Baumgarten was senior director of her department, and Balsam-Schwab was VP of integrated marketing and programming at Rock the Vote.



HOME VIDEO: Buena Vista Home Entertainment in Burbank, Calif., promotes **Scott Guthrie** to senior VP of sales and distribution. He was VP of sales and channel development.

Eagle Rock Entertainment in New York names **Cathy Hagard Nevins** VP of communications and publicity. She was director of public relations at bluefly.com.

Paramount Home Entertainment in Hollywood names **Michele C. Bell** VP, creative director. She was VP of creative services home entertainment at Universal Studios.

Sony Pictures Home Entertainment in Culver City, Calif., names **Lisa M. Jean** director of marketing. She was brand manager at Universal Studios Home Entertainment.

RELATED FIELDS: Media City Sound in Studio City, Calif., names **Lisa Blackwood** VP of operations. She was associate producer at 20th Century Television's "That's Life."

Opus 1 Music Library in Studio City names **Dave Avalos** director of business development. He was consulting partner at Media-Savvy Productions.

Sends submissions to sham@billboard.com.

MARTIN GOES LUNY

In a further sign of reggaeton's growing reach, Luny Tunes have produced a track for Ricky Martin's upcoming English-language album. The track reportedly features the Black Eyed Peas. The Dominican cousins comprising Luny Tunes are widely considered the most influential producers in reggaeton, having worked with the likes of Don Omar, Tego Calderón and Wisin & Yandel.

Latin pop star Chayanne, speaking at the Billboard Latin Music Conference, did not discount the possibility of using reggaeton in an upcoming recording.

—Lila Cobo

SKOR BIG WITH VALENTINO

New York-based Skor Management adds *Disturbing The Peace/Def Jam's* R&B upstart Bobby Valentino to a roster that includes songwriter/producer Rich Harrison (A&R), Beyoncé, Jennifer Lopez, Zap Mama and rapper Pharoshe Monch. Having just inked a deal with EMI Publishing, Monch—formerly with Rawkus—is rumored to be headed to Shady.

—Gail Mitchell

WORD PICKS UP FERVENT

Track hears that Word Entertainment has purchased the Fervent and Spirit-Led record labels from founder and president Susan Riley. She will continue to head those ventures, and the staff will remain intact.

Though there has been no announcement from the Word/Warner Bros. camp, Track understands that starting June 1, Fervent and Spirit-Led releases will be handled by Word Distribution in the Christian retail market and WEA in the general market. Provident Music Distribution previously handled both labels.

—Deborah Evans Price

ELTON RUNNING WITH SISTERS

Sources tell Track that Scissor Sisters recently got together with Elton John for a songwriting session. Whether John or his efforts with the band make the cut on the Universal's second album remains to be seen. In the meantime, hardcore

© Copyright 2005 by VNU Business Media Inc. All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0002-2322, USPS 556-020) is published weekly except for the first week in January by VNU Business Media Inc., 1775 Broadway, New York, NY 10019-2009. Subscription rate: annual (12 issues) \$29.99. Single copies \$5.00. Second-class postage paid at New York, NY, and at additional mailing offices. Postmaster: Please send change of address to Billboard, P.O. Box 1586, North Hollywood, CA 91615-1586. Current and back copies of Billboard are available on microfiche from Kluwer Academic Publishers, 101 Philip Drive, Assinippi Park, Norwood, NJ 07068. For a complete list of VNU Business Media Inc. products and services, visit our website at www.vnu.com. For advertising information, call 800-942-2506. Outside the U.S., call 212-904-6100 or e-mail advertising@billboard.com. For any other information, call 844-654-4400.

Billboard RadioMonitor EXCLUSIVE NEWS RADIO REPORT

NEWS RADIO:

How News Radio Can Work For Your Station

by Scott McKenzie, Editor-in-Chief, Billboard Radio Monitor

Billboard Radio Monitor presents a White Paper report on the news radio industry based on an exclusive roundtable session attended by the radio news chiefs for ABC, CBS, Fox and The Associated Press. Audience demographics from Scarborough Research also included.

Quantities are limited. ORDER YOURS NOW!



ORDER THE PRINT EDITION FOR ONLY \$19.95

Name _____ Address _____
 Title _____ City _____
 Company _____ State/Zip _____
 Nature of Business _____ Phone _____

Encl. _____
☐ Payment enclosed \$ _____ (U.S. funds only) Charge my: ☐ Amex ☐ MasterCard ☐ Visa
 Card # _____ Exp. Date _____
 Signature (required) _____

Send your order and payment to:
 Billboard Radio Monitor, Attn: Subscription Dept., 770 Broadway, New York, NY 10003

Order the PDF version online: www.BillboardRadioMonitor.com/NewsRadio

THE ART OF RAISING THE BAR.

As the philosophers tell us, change is good. To grow, to advance, to evolve, we must accept change. At QUALIA, we not only embrace change, we anticipate it. We create it. So it is with QUALIA 010, the world's most advanced headphone system.

UNHEARD-OF FREQUENCY RESPONSE. Designed to deliver the very highest quality audio reproduction, QUALIA 010 are the ultimate headphones for experiencing Super Audio CD, and all high resolution formats. They employ a nano-composite diaphragm which provides extraordinary definition for bass and midrange, spectacular depth and harmonic content, and allows for an overall frequency response reaching an astonishing 120 kHz.

UNPRECEDENTED DEFINITION. The more powerful the driver magnet, the more accurately it can move the diaphragm, and the more accurate the resulting sound reproduction. The magnets used in QUALIA 010 are created using transverse magnetic field pressing. Rather than being composed of a single piece, the material is created

in four sections and combined into a single unit. The magnet is better able to retain its strength, and can therefore help reproduce sound with much greater definition, richness and clarity than

was previously possible.

QUALIA 010 also uses a porous baffle to permit airflow and reduce resonance, creating the optimum listening environment.

UNPARALLELED COMFORT. In use, QUALIA 010 were designed to become, essentially, invisible. They feature a strong, yet extraordinarily lightweight magnesium-alloy

frame. The extra-wide headband

disperses the weight of the headphones across a greater area. And the ear pads are made of soft, natural sheepskin. The headphones can be further customized for headband size, cable length and color. Taken as a whole, the unique QUALIA design concept serves a single purpose: to deliver an unparalleled listening experience in luxurious comfort.



QUALIA 010

For more information about QUALIA 010, visit www.sony.com/QUALIA_immerse, or call 1.877.QUALIA3 (782.5423).

SONY

QUALIA

EVERYTHING CHANGES AND REARRANGES...

ROBERT
PLANT

AND THE
STRANGE SENSATION



A COLLECTION OF ALL NEW, ALL ORIGINAL SONGS
Featuring "SHINE IT ALL AROUND"
IN STORES MAY 10

MIGHTY REARRANGER

Late Show With David Letterman - May 9

Late Night With Conan O'Brien - May 13

The Charlie Rose Show - week of May 9

Massive Airplay at Rock formats!

TO COME:

- AOL Sessions to air in June

- XM Radio Artist Confidential to air on May 23rd

- Robert Plant and the Strange Sensation on tour this summer!

www.robertplant.com

